ROMAN C

Date Due

~~11/15~~			
10/6			
20 Jan 61			

Library Bureau Cat. No. 1137

[redacted] 10.2 [redacted]
[redacted]

AUTHOR

TITLE A Manual of Roman Chant; compiled from Authentic Roman sources.

DATE DUE | BORROWER'S NAME

783.5

U C L A NEWMAN CLUB
340 HILGARD AVE., LOS ANGELES

(25-9)

A

MANUAL OF ROMAN CHANT;

COMPILED FROM AUTHENTIC ROMAN SOURCES,

FOR THE USE OF

ECCLESIASTICAL SEMINARIES, RELIGIOUS COMMUNITIES, AND CHURCHES.

BY A PRIEST OF THE CONGREGATION OF THE MOST HOLY REDEEMER.

"Cantus iste (Gregorianus) ille est, qui fidelium animos ad devotionem et pietatem excitat: denique ille est, qui si recte, decenterque peragatur in Dei Ecclesiis, a piis hominibus libentius auditur, et alteri, qui cantus harmonicus, seu musicus dicitur, merito præfertur." (*Bened. XIV., Encyc.*, 19 *Februar.* 1749, § 2.)

1775

BALTIMORE.
PUBLISHED BY KELLY, HEDIAN & PIET.
174 BALTIMORE STREET.
1860.

The MANUAL OF ROMAN CHANT, by Rev. J. H. Cornell, C. SS. R., is approved of and strongly recommended by me, being prepared by a clergyman highly competent for the task.

† FRANCIS PATRICK,
Archbishop of Baltimore.

BALTIMORE, 25th August, 1859.

Entered, according to Act of Congress, in the year 1859, by J. H. CORNELL, in the Clerk's Office of the District Court of the United States for the District of Maryland.

TO THE

MOST REV. FRANCIS PATRICK KENRICK, D. D.,

ARCHBISHOP OF BALTIMORE,

THIS HUMBLE CONTRIBUTION

TO THE CAUSE OF ECCLESIASTICAL CHANT

IS INSCRIBED,

WITH SENTIMENTS OF PROFOUND RESPECT,

AND GRATITUDE FOR THE ENCOURAGEMENT SHOWN TO HIS LABORS, BY

THE COMPILER.

PREFACE.

The present work is respectfully offered to the Catholic clergy and others concerned, as a handbook, containing a concise explanation of the Ecclesiastical Chant, and a selection of Gregorian melodies used in the ordinary and occasional services of the Church. The original design of the compiler was to prepare for the press a little Manual containing only the Roman psalm-tones, with a few additional pieces of chant, for the use of a particular ecclesiastical institution. He has been induced to offer to the public the *Manual* in its present form, by the advice of Rt. Rev. Prelates, and Rev. Clergymen, desirous of seeing such a book published, for the use of seminaries, clerical choirs, and churches.

The necessity of some knowledge of chant, on the part of the ministers of the Church, is evident from the nature of their sacred functions, for the due performance of which, without such knowledge, they cannot be said to be fully qualified; for, they will not be able to sing, as they ought to do, their own part of the Liturgy, nor to regulate in an efficient manner the music of the churches over which they preside. Hence, the Council of Trent, speaking of the institution of Seminaries, prescribes that the ecclesiastical chant should be taught in them, as an integral part of clerical education: . . . . . *grammaticæ, cantus,* . . . . . *aliarumque bonarum artium disciplinam discent.* (Cap. 18, Sess. 23, *de Refor.*) And the Council of Rome, held in the year 1725, enjoins the same: . . . . . *cantum Gregorianum* (clerici) *addiscant.* (Tit. 16, cap. 3.) A text-book of Gregorian Chant, neither too diffuse, nor, on the other hand, too compendious, cannot therefore but be a desideratum in every ecclesiastical institution; and it is hoped that, in the absence of any such book in our language, the present *Manual* will be found useful, at least, until a better work of the kind is offered to the public.

The *Manual of Roman Chant* is compiled chiefly from the following authentic sources, viz: *Istituzioni di Canto Fermo, da O. Pernarelli, Sacerdote della Missione, Roma,* 1844, a work highly esteemed in Rome, and from which we take the materials for *Part I.* of our *Manual;* and the celebrated *Directorium Chori** of Guidetti, the standard Roman choral book, from which the greater

---

* The *Directorium Chori* was first published at Rome, in 1582, subsequently in 1589, 1604, 1642, 1665, and finally in 1737, to say nothing of editions published in other cities. The editions made use of for our *Manual,* are those of 1642 and 1737, Rome, principally the latter. All the pieces of chant contained in the *Manual* are re-printed from the *Directorium Chori,* except those otherwise marked.

part of the chants contained in our *Manual* are reprinted. Moreover, we have borrowed much valuable matter from the *Catholic Psalmist*, Dublin, 1858, a work compiled mostly from Roman sources, and in conformity with Roman usages, in the matter of ecclesiastical music.

The *square notation* has been adopted in this work, not from an absolute preference of it to the modern notation, but because the *Manual* is intended chiefly for the use of clergymen, ecclesiastical students, etc., who find the liturgical and choral books printed with the square notes, with which they must consequently render themselves familiar. Great pains have been taken, however, by means of the explanations throughout *Part I.*, and the *figures* at the end of § II, ch. iv, *Part III*, (see p. 108, et seq.,) to divest the plain-chant notation of the difficulties so commonly supposed to be inseparable from it, and to render it easy, with a little practice, to singers accustomed only to modern music.

A *Supplement* has been added to the *Manual*, with an especial view to the correct performance of the Vesper Service, which it will be found to render comparatively easy.

Should the *Manual* be the means, with the blessing of God, of enhancing in some measure the majesty and devotional effect of the public worship of the Catholic Church, the compiler will have accomplished the end which he had alone in view in undertaking his labors.

ANNAPOLIS, March, 1860. J. H. C.

ADVERTISEMENT.

The present work is divided into three parts.

In *Part I.* is given a concise explanation of the Gregorian notation used in our days, of the musical intervals occurring in plain-chant, and of the structure and peculiarities of the Ecclesiastical Modes, or Tones.

Part II. gives the principal rules of Psalmody, and the genuine Roman melodies for the Psalms and Canticles. The *Magnificat* is printed with full notation for each of the Eight Tones, rendering it an easy matter to chant this sublime canticle according to the prescriptions of the *Antiphonarium.*

Part III. treats in detail of the manner of singing the Divine Office, viz: Vespers, Matins and Mass, for which it also gives the regular chants, from the *Directorium Chori* of Guidetti.

Copious *Appendices* have been added, comprising chants pertaining to the ordinary services of the Church, but which may vary, *e. g.*, the melodies of *Hymns, Masses*, etc., as also chants used on extraordinary occasions, such as are the *Tenebræ Offices, the Forty Hours' Exposition, Processions, Burials, Pontifical Functions,* etc.,—the whole re-printed either from Guidetti, or from other works of the kind sanctioned by Roman usage.

PART I.

A SHORT GRAMMAR OF ROMAN CHANT.[1]

PRELIMINARY NOTIONS.

1.—*Song,* or *Chant,* in the most comprehensive sense of either word, is defined to be *an artificial modulation of the voice, by means of intervals expressive of different affections of the soul.*

2.—The simultaneous and artificial union of different voices, not singing the same notes, produces what is called *harmony,* in the modern sense of the word.

3.—The expressions *melody,* and, in a more restricted sense, *chant,* indicate a pleasing succession of sounds, executed by one voice, or by many voices singing the same notes.

4.—A melody may have a rhythmical form, and be sung in a determined movement; or, it may lack a rhythmical form, and be executed without a determined movement. In the former case, we have what is called *figured chant;* in the latter, *plain-song,* or *plain-chant.*

5.—The chant with which our *Manual* is concerned, is a species of plain-song which the Catholic Church uses in the public celebration of the Divine worship. It is based upon the ancient Greek music, and was adopted and modified for the use of the Latin Church by Pope S. Gregory the Great, whence it has obtained the name of *Gregorian* chant. It is also called *Roman* chant, from its primitive institution at Rome, where it was always held in honor, and whence it was propagated throughout Christendom, by the exertions of the Sovereign Pontiffs. And as we profess to give, in our Manual, the specific chant contained in the authorized choral books of Rome, we employ for the most part, in preference, the expression *Roman Chant,* or, as a synonym, *plain-chant.*

[1] In this part of the work we have aimed at the greatest possible brevity consistent with a clear explanation of the most important points in the matter under consideration.

CHAPTER I.

CHARACTERS USED IN ROMAN CHANT.

1.—We premise that the melodies of Roman chant, collectively taken, are comprised within a series of sixteen notes, or sounds, extending from the *G* of modern notation, on the first line of the staff signed with the Bass clef, to *A*, on the second space of the staff with the *G* clef. Taken singly, however, their extent of notes is considerably less. Thus, the greatest compass of Gregorian melodies is that of ten, or eleven notes; whilst ordinarily, they are comprised within a compass varying from five to eight notes. It is scarcely necessary to add, that by *compass* we mean the range, or extent from the lowest to the highest note of a melody.

2.—To represent the melodies resulting from the euphonious collocation of sounds, and thereby enable the singer to execute them at sight, certain conventional characters are used, viz: *Notes*, (also called *Chords*,) the *Staff*, and *Clefs;* of each of which, omitting, for brevity's sake, the history of their invention and adoption, we shall now give a concise explanation.

---

§ I.—NOTES.

3.—*Notes*, or *figures*, so called, are used to represent sounds, and may be viewed in a twofold light. A note may indicate a sound with reference to its duration in point of time, or, with reference to its gravity or acuteness—in other words, its pitch.

4.—Considered from the former point of view, the notes used in the actual Roman chant are three: the *Long* ( ), the *Breve* ( ), and the *Semibreve* ( ); concerning the relative value of which, as indicative of different durations of time, the *Directorium Chori* teaches, that the Breve must be sung in the time of one, the Semibreve in half that time, and the Long in the time of one and a half. These proportions are, however, given as *approximate* only, and cannot always be rigidly observed.

5.—The notes, whether Longs, Breves, or Semibreves, as representatives of sounds differing *in pitch*, have received respectively the names *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*,—an ascending series, corresponding entirely to the modern scale *C*, *D*, *E*, *F*, *G*, *A*, *B*.[1] They may be repeated, at plea-

---

[1] The Germans use the letter *H*, instead of *B*, which, with them, answers to our *B flat*.

sure, above and below. Thus, to ascend higher than *Si*, a new series must be commenced, beginning from *Do*, and ascending as before; and to descend below *Do*, a new series must be commenced, beginning with *Si*, and descending *La, Sol, Fa*, and so forth.

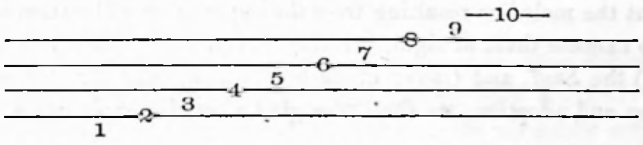
6.—These names, *Do, Re, Mi, Fa*, etc., are respectively given to the notes according to their position on the *Staff*, of which we shall now speak.

---

§ II.—THE STAFF.

7.—The elevation or depression of the voice in singing is indicated by the notes being placed on the higher or lower degrees of what is called the *Staff*, which, in the notation of Roman chant, consists of four parallel lines. The notes are placed *on* the lines, or *between* them,—also below the lower line, and above the upper one; so that the staff contains nine degrees. The degrees are always counted upward.

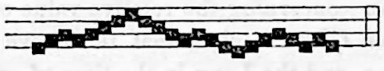
EXAMPLE.



The three degrees between the lines are called *spaces;* the third degree is called the first space, the fifth degree, the second space, and the seventh degree, the third space. The tenth degree is called a *leger-line*, and is sometimes added to avoid the *transposition of the Clef*, of which hereafter. Sometimes, for the same reason, a leger-line is added below the first degree.

8.—When notes on the Staff follow each other in such order as not to omit, in their passage, any of the lines or spaces, they are said to be by *conjunctive degrees*—in the opposite case, by *disjunctive degrees.*

PASSAGE BY CONJUNCTIVE DEGREES.



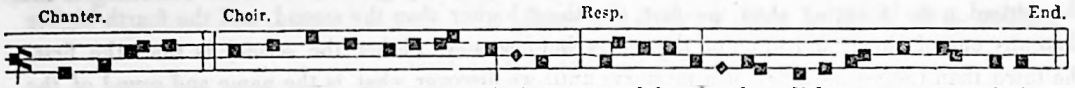
PASSAGE BY DISJUNCTIVE DEGREES.

9.—A little sign, called the *Guide* (☞), is used at the end of a staff, not to be sung, but to indicate on what degree the next note is placed, and thus guard against a mistake in the passage of the eye to the new staff. The Guide is also used immediately before the change and transposition of the clefs, as will be explained in the next §.

10.—To mark the precise sense of the text, and to give the singers an opportunity to take breath in the course of a chant, *Bars*, or *Pauses*, are placed on the staff. The *single bar* indicates

a pause for respiration. The *double bar* marks the end of the chant, or of a part of it, or separates that which is to be sung by the chanters only, or by different choirs.

EXAMPLE.



11.—The *short bars* sometimes found on the staff, serve only to show the division of the words of the text: they are, as being of no practical use, omitted in the best Roman choral books. We employ them, however, in our Manual, throughout the Latin text, in the case of what may be called *recitative* chants, (such as are, *c. g.* the *Prayer*, the *Epistle*, the *Gospel*, the *Psalms*, etc.,) to indicate a slight pause for respiration.

---

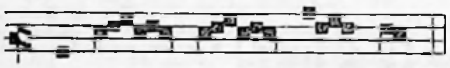
§ III.—CLEFS.

12.—The sign which opens to us, as it were, the secret of notation, has received the apt name of *Clef*, or key, from the Latin word *clavis*. The Clef is a character placed on the staff, to indicate the name of a note after which the others are to be determined.

13.—The clefs used at present in the notation of Roman chant are four—two *natural*, and two *accidental*, or *derivative*. The two former comprise the clef of *Fa* ( ), corresponding to the modern *Bass clef*—and that of *Do* ( ), corresponding to the *Tenor* or *C clef*. The *Fa* clef, therefore, indicates a note one semitone and three tones lower in pitch than that represented by the *Do* clef.

14.—The *derivative*, or accidental clefs comprise that of *Do*, derived from the *Fa* clef, and that of *Sol*, derived from the natural *Do* clef. Each of these has the same form as its original clef, with this addition, that they have, immediately after them, at the beginning of each staff, a *flat*[1]—the former, in the second space above it—the latter, in the space immediately below it.

15.—The clefs are severally placed on one of the lines (never in a space) of the staff; and every note placed on the same line with the clef receives the name of the latter, *i. e.*, *Fa*, *Do*, or *Sol*, as the case may be. In other words, the line on which the clef is placed receives a fixed name, *Fa*, *Do*, or *Sol*, and thus furnishes a standard by which to ascertain the names, and consequently the sounds, of all the notes of a given piece. Thus, we wish to sing, for instance, the following melody:—



[1] See ¶¶ 2 and 3, ch. iii, of the present Part.

We must first look at the clef, according to which, the second line is *Fa*. We then count downward till we reach the first note, which we find to be *Re*. Counting upward from *Re*, the next note is found to be *Sol*, the next, *La*, the next, *Si*, and so on. Now, without the clef, we could make nothing out of this melody. The relative positions of the notes on the staff indicate,[1] it is true, that the second note is higher than the first, the third higher than the second, and the fourth higher than any one of them, and so on of the rest;—but *how much* higher the second is than the first, the third than the second, etc., is a mystery, until we discover what is the name and sound of the first note, upon which the sounds of the others depend,—and this is determined by means of the clef, in the manner we have explained above.

16.—The clef of *Do* natural may be placed on any one of the lines. The *Fa* clef is never placed on the first, or lower line, and it is found but rarely on the upper line. The accidental *Do* clef is placed chiefly on the second, and never on the fourth, or upper line. Finally, the clef of *Sol* is found regularly on the second, third, and fourth lines.

17.—The clefs, then, in plain-chant, are not, as in modern music, fixed to a particular line of the staff; the fact that in different melodies they are placed differently is accounted for by the limited number of degrees on the staff, and the varying extent of notes in the different pieces of chant. Nay, even in the same melody the clefs may be moved, at the pleasure of the composer, from one line to another, according as the extent of notes requires. Thus, when there are not degrees enough on the staff for the upper notes, the clef must be set down (but always on a *line*); on the contrary, it must be raised, to gain degrees on which to place such lower notes as could not otherwise be written on the staff. This is called *transposing* the clef, an example of which may be seen in the Antiphon *Salve Regina*,[2] at the words *Et Jesum*, where the note *La* could not be written on the staff, as is evident, without the transposition of the clef from the second to the third line. Sometimes, the *change*, or *mixture* of clefs is used,—that is, when, in the same melody, a modulation occurs from the lower to the upper notes, or vice-versa, so as to encroach, as it were, upon the sphere of the other clef, a *change* of clefs takes place, the effects of which continue until the melody returns to the sphere of the former clef, which may then be resumed.

18.—It often happens, by reason of the mixture of clefs, that a note actually not lower (sometimes even higher) in pitch, is placed, on the staff, immediately after the introduction of a new clef, some degrees lower, than the last note before the change, and vice-versa,—a surprise, for singers unaccustomed to such a thing, against which the *guide* serves to guard them, by suggesting in advance the position, according to the old clef, of the note upon which the change of clefs is made. For an example of this, see the chant *Christus factus est*, etc.,[3] in which, at the word *illi*, the melody passes into the sphere of the *Do* clef, which then takes the place of the former clef of *Fa*. The guide, after the word *dedit*, indicates the actual pitch of the note following, which has, at first sight, the appearance of being lower than that preceding it, though in reality it has the same sound.

---

[1] For all we have hitherto seen. In ¶ 18, of the present §, however, we shall see that a note may sometimes be higher on the staff than another, yet be lower in pitch, and vice-versa.

[2] See ‖ iv, § xi, ch. i, Part III.

[3] See Appendix No. 3.

CHAPTER II.

THE SCALE.

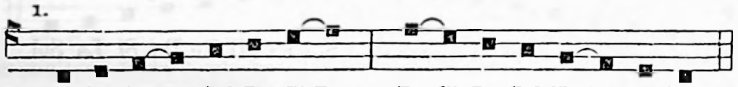
1.—The *Scale*, or *Gamut*, is a progressive series of notes, or sounds, ascending or descending, through which the voice may pass, and, as it were, by so many steps, ascend or descend—in other words, become higher or lower in pitch.

2.—The Scale may be composed entirely of *semitones*, or partly of *semitones* and partly of *whole tones*.[1] A Scale of the former kind, *i. e.* in which the voice ascends or descends by semitones uninterrupted by whole tones, is called *chromatic*, examples of which may be seen in any modern book of instructions in music.

3.—The Scale with which we are at present concerned, is called *diatonic*, *i. e.*, proceeding chiefly by whole tones, and is a progressive series of eight notes (the eighth being a repetition of the first, but in a higher pitch,) in passing through which, whether ascending or descending, the voice proceeds twice by semitones, and five times by whole tones.[2] The following are examples: the mark ⌒ shows the places of the semitones, all the other progressions being whole tones.

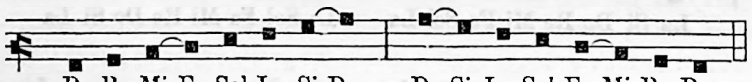
ASCENDING. DESCENDING.

1.



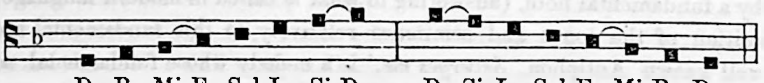
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

THE SAME SCALE WITH THE *FA* CLEF.



Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

THE SAME SCALE WITH THE *SOL* CLEF.

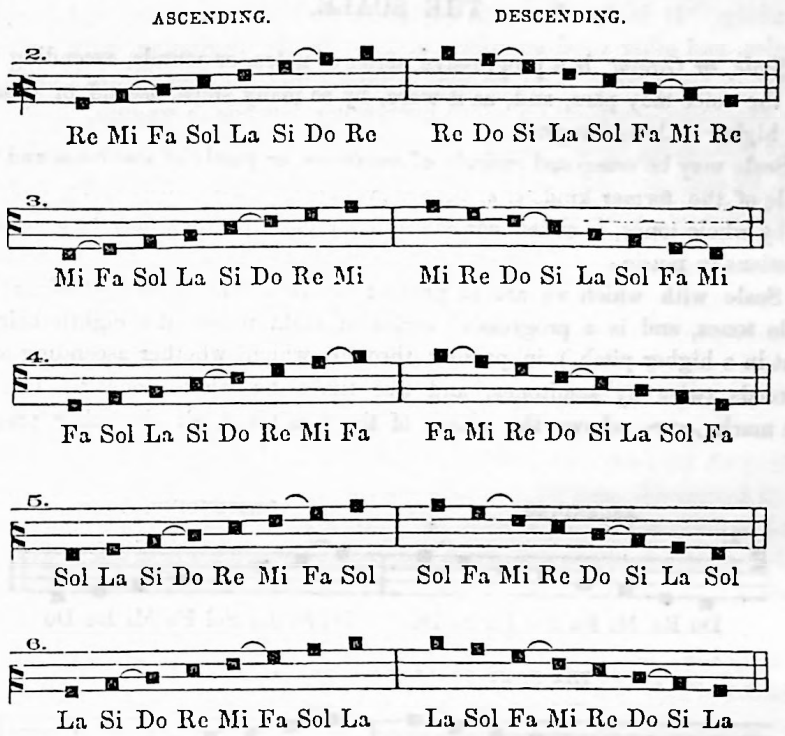


Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

[1] We pre-suppose, on the part of the student, at least a *practical* knowledge of the difference between the *tone* and the *semitone*. In fact, there are comparatively few who have so little ear for music as not to notice this distinction, founded, as it is, in nature itself.

[2] The diatonic scale is identical with the *interval* called *octave*, or *diapason*, concerning the constitution of which by *fourths* and *fifths*, see ¶ 30, ch. iv, of the present Part.

4.—Besides the above diatonic Scale, that of *Do*, there are five others used in plain-chant, each starting from a different note, and consequently, having its semitones in different places relatively to any of the other Scales,—a circumstance which gives to each its peculiar character. Thus, the scale of *Re* has its semitones, not, as that of *Do* has, between the third and fourth, and the seventh and eighth notes, but between the second and third, and the sixth and seventh; and so on of the other scales, as may be seen by the following table.


ASCENDING.
DESCENDING.
2.
Re Mi Fa Sol La Si Do Re
Re Do Si La Sol Fa Mi Re
3.
Mi Fa Sol La Si Do Re Mi
Mi Re Do Si La Sol Fa Mi
4.
Fa Sol La Si Do Re Mi Fa
Fa Mi Re Do Si La Sol Fa
5.
Sol La Si Do Re Mi Fa Sol
Sol Fa Mi Re Do Si La Sol
6.
La Si Do Re Mi Fa Sol La
La Sol Fa Mi Re Do Si La

5.—The scale serves to indicate the character and nature of a chant: for every melody is comprised within, and takes its distinctive character from some scale, or progressive series of notes, characterized by a fundamental note, (answering to what is called in modern language the *key-note*,) and by the position of the tones and semitones relatively to this fundamental note. Thus, for example, the well known Antiphon, *Asperges me*,[1] is a melody whose fundamental note, or, in the language of plain-chant, *final*,[2] is *Sol*, and in which the semitones occur between the third and

[1] See ‖ i, § i, ch. iii, Part III.

[2] In Gregorian chant, the fundamental note of a melody is that on which it regularly terminates—whence the name *final*. The final, then, and not, in every case, the initial note, must be taken as the starting point of the scale. In the so-called *plagal modes*, however, the scale starts and ascends from the *fourth below* the final. (See chap. v, ¶¶ 5 and 6.)

fourth, and the sixth and seventh notes, counting upwards from that *final*. This Antiphon, is, then, written in the fifth scale given above, that of *Sol*.

6.—The scale also affords to the learner an excellent means of exercising the voice, and of familiarizing the ear with the progressions constantly used in singing. For this reason, he should make it his first care to sing the different scales properly, paying particular attention to fix in his mind where he must sing whole tones, and where semitones, as also to retain in his ear the sound he gave to the first note of the scale, so as to return, in descending, to the note from which he started in ascending. It is by all means advisable, for those whose musical ear is defective, to practise the scales, and other vocal exercises, at least in the beginning, with a piano-forte, organ, or other instrument, (supposing it to be well in tune,) that they may learn to make the tones and semitones with exactness,—a point on which everything depends in singing.

7.—Before proceeding to the consideration of the scale in its component parts, in other words, of the *Intervals*, we must devote a chapter to the explanation of certain signs which occur accidentally in Roman chant, affecting more or less the diatonic character of its melodies.

CHAPTER III.

ACCIDENTALS.

1.—In the Diatonic Scales, as we have considered them thus far, the semitones, it will be seen by examination, occur always and only between *Mi* and *Fa*, and *Si* and *Do*. We must now observe, that, under certain circumstances, the relations existing between the different notes of the Scale are, for the sake of euphony, altered—tones, for instance, being changed into semitones, and vice-versa. Thus, in some chants written, *e. g.*, in the gamut of *Re*,[1] (or, in the language of plain-chant, belonging to the *first tone*,[2]) it is customary at certain passages, to change the progressions (of whole tones) from *La* to *Si*, from *Sol* to *La*, and from *Do* to *Re*, into semitones, in order to temper the harshness which would result from singing whole tones. Similar changes are made, for the same reason, in melodies belonging to the other scales.

2.—These changes, as taking place only occasionally, and under certain circumstances, do not essentially affect the diatonic character of the melodies in which they occur. They are indicated by certain signs called *accidentals*, viz: the *Flat* (b),[3] the *Sharp* (♯),[4] and the *Natural* (♮). The *flat* lowers by a semitone the pitch of the note before which it stands. The *sharp* raises the note to which it is prefixed, a semitone higher in pitch. The *natural* takes off the effect of a preceding flat or sharp, restoring to the note before which it stands its natural sound. The use of the accidentals is, according to the Roman practice, regulated as follows. After the rules for each accidental, we give a few examples by way of illustration.

POSITIONS OF THE FLAT.

3.—The *flat* is placed before *Si* only, and chiefly in the following four cases: *First*—To temper the harshness of the *tritone*, and *false fifth*, as will be explained in the next chapter.[5] (See Ex. 1.) *Second*—When the melody does not ascend, whether by conjunctive or by disjunctive degrees, above *Si*, with *La* before and after it—and this applies chiefly to the first, second, and sixth tones.

---

[1] For instance, the *Salve Regina*, || iv, § xi, chap. i, Part III.

[2] See chap. v, of the present Part.

[3] It is generally expressed in the choral books, at least, in the more recent and correct editions; and where it is not expressed, it must be understood.

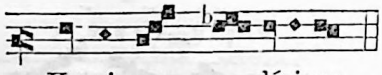
[4] This accidental is rarely, or never expressed in the choral books. Even the moderate use of it which we advocate, in conformity with the Roman practice, is strongly opposed by some.

[5] ¶¶ 18 and 21.

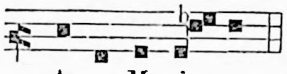
(See Exs. 2 and 3.) *Third*—When the words are expressive of tenderness, or sadness—(as in Ex. 4.) *Lastly*—When the natural clefs are changed into accidental, as has been already explained.[1] In this case the flat is not considered as an accidental—it affects, with a single exception, every *Si* in the same piece of chant—in other words, every note placed in the same space with the flat, has, unless affected by the *natural*,[2] (the exception above alluded to,) a semitone immediately below it, and a whole tone immediately above it. Moreover, the degree in which the flat, used in this way, is placed, changes its name from *Si* into *Fa*. The denominations of the other notes are, of course, made to correspond—*e. g.*, the degree below that in which the flat is placed, is called *Mi*, the next degree below, *Re*, and so on of the rest. So that the principal effect of the derivative clefs is to alter the nomenclature, and thereby indicate the difference between the *essential*, and the *occasional*, or *accidental* use of the flat on *Si*. The flat on *Si* is essential, when the nature of the chant demands it:[3] it is accidental, when the nature of the chant does not allow the *Si* to be depressed, except under peculiar circumstances—for instance, on account of the *tritone*, etc. In the former case the derivative clefs are used, bringing with them, as we have seen, the alteration of the names of the notes. In the latter case the natural clefs are used, and the names of the notes remain the same, excepting that the note *Si*, when accidentally affected by the flat, changes its name into *Sa*. Illustrations of the essential use of the flat may be seen in the Antiphons *Alma Redemptoris*,[4] and *Regina Cœli*;[5] of its accidental use, in the following

EXAMPLES.

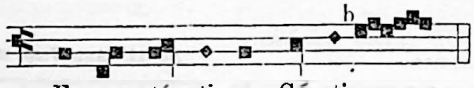
No. 1. At Burial of the Dead.



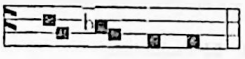
No. 2. Ant. in Advent.



No. 3. Ant. in Advent.



No. 4. Ant. Holy Saturday.



[1] See ¶ 14, ch. i, of the present Part.

[2] See ¶ 5, of the present Chapter.

[3] In the *transposition* of many pieces of chant, the flat becomes essential to the nature of the melody, an instance of which is the Hymn *Jesu Redemptor omnium*, (Appendix No. 1,) transposed a fourth above its original seat. According to the authors whom we follow, (Pernarelli, Berti, etc.,) the flat on *Si* is essential in the fifth and sixth tones. In conformity with this principle, the note *Si*, in the conclusion of the fifth psalm-tone, must be flatted, which is the Roman practice.

[4] See ‖ i, § xi, Part III.

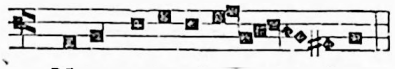
[5] See ‖ iii, *ibid.*

POSITIONS OF THE SHARP.

4.—The *sharp* is placed, when the nature of the chant requires it, on *Do*, *Fa*, and *Sol*. It is employed: *First*—In middle and final cadences, when *Do* is followed by *Re*, as is often the case in the first and second tones; when *Fa* is followed by *Sol*, which is a common cadence of the eighth tone; and when *Sol* has *La* before and after it, as frequently happens in the first, third, and fourth tones. In the first case *Do* is sharped, in the second case, *Fa*, and in the third case, *Sol*. (See Exs. 5 to 11, inclusively.) *Second*—To avoid the *tritone*[1]—(as in Exs. 12 and 13.) *Third*—To temper the *false fifth*[2]—(as in Ex. 14.) *Fourth*, and finally—When the sentiment of the text demands it, for the expression of greater sweetness or harshness.

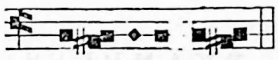
EXAMPLES.

No. 5. Salve Regina.



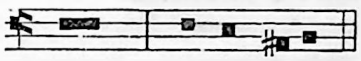
Mater mise-ri-cór - - - di-æ.

No. 6. Offert. Req. Mass.



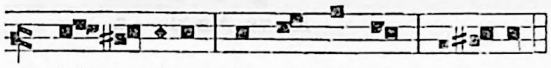
Dó - mine Je-su.

No. 7. 2d Psalm-tone.



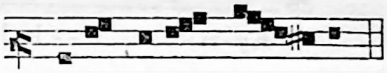
Sede a dextris meis.

No. 8. Mass of B. V. M.



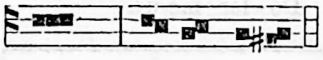
Gló - - ri-a in ex-cél-sis De - o.

No. 9. Hymn of B. V. M.



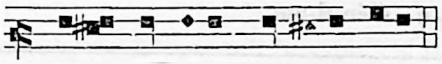
A-ve maris stel - - la.

No. 10. 3d Psalm-tone.



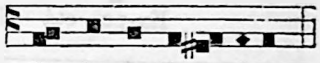
Sede a de-xtris meis.

No. 11. 4th Psalm-tone.



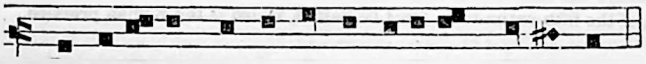
Dixit Dóminus Dó-mino meo.

No. 12. Ant. Vesp. of Nativ.



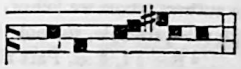
Et justus Do - minus.

No. 13. Ant. Vesp. of Assump. B. V. M.



In o-dó-rem unguentó-rum tu-ó-rum cúr-ri-mus.

No. 14. Ant. Holy Sat.



Caro me - - a.

---

[1] See ¶ 18, ch. iv.

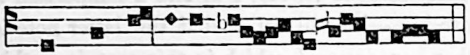
[2] See ¶ 21, *ibid.*

POSITIONS OF THE NATURAL.

5.—The *natural* is always *supposed*, (the nature of the chant so requiring,) except in the cases where the flat or sharp is to be used, as mentioned in the two preceding ¶¶. It is *expressed*, at least, it ought to be expressed: *First*—Before every note which is to be restored to its original sound, after having been flatted or sharped immediately before—(as in Ex. 15.) *Second*—On the *Fa* of the two accidental clefs, when it is followed by *Sol*, in a cadence—(as in Exs. 16, 17, and 18.)

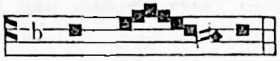
EXAMPLES.

No. 16. Tract, Mass of Virgins.



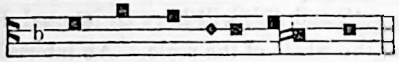
Præ con-sór-tibus tu - - - - - - - - is.

No. 16. Alma Redemptoris.



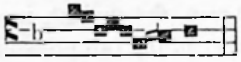
Quæ pér - - - vi-a.

No. 17. Credo



Per quem ó-mni-a fa-cta sunt.

No. 18. At Solemn Mass



I - - - - - te.

CHAPTER IV.

INTERVALS.

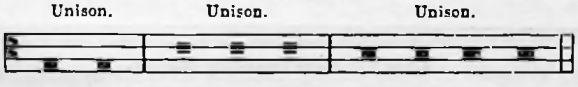
1.—An interval is the distance, as to pitch, from one note to another, or, the effect of two sounds compared together. The student must be careful to get a clear idea of this matter. Let him sing, for instance, a single note, as *Mi*, *Fa*, or *Sol*, etc., and he has as yet but a *sound*, and no *interval*. But let him sing two notes in succession, *e. g.*, *Mi*, *Fa*, and a comparison between them, in point of pitch, will immediately occur to him—he will notice that the latter note is a certain degree higher than the former. He has, then, an *interval*, which in this case is nothing else than this certain degree by which *Fa* is higher than *Mi*. If, now, he sings successively *Fa* and *Sol*, he will find that the distance, as to pitch, is greater between these two notes than between *Mi* and *Fa*. The interval, then, between *Fa* and *Sol*, is a different one from that between *Mi* and *Fa*. Again, the student, in singing successively, *e. g.*, *Mi* and *Sol*, will have an interval differing from either of the two preceding—and so on throughout the whole of the scale. An interval, then, is the relation existing, as to pitch, between two notes or sounds compared together. Thus, the relation existing, *e. g.*, between *Mi* and *Fa*, is that of a semitone; in other words, the interval from *Mi* to *Fa* is a semitone—or, *Fa* is a semitone higher than *Mi*.

2 —The knowledge, theoretical and practical, of the intervals, is of the highest importance to the singer, forasmuch as they constitute the elements of the melodies of chant, every melody being nothing but a series of intervals, artificially and euphoniously arranged. We therefore bespeak the careful attention of the student to this matter, as briefly explained in the present chapter.

3.—The notes of the scale may be considered in two ways—as being situated either on the same degree, whether a line or a space, or on different degrees, conjunctive or disjunctive. In the former case we have the *unison;* in the latter, the different *intervals*, of which we shall now speak in order.

UNISON.

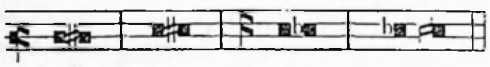
4.—Two or more notes situated on the same degree of the staff constitute the *unison*, which cannot, of course, be reckoned as an interval, there being between the notes composing it, no distance as to pitch, but all, on the contrary, having the same sound.



5.—The case may occur, however, in which two or more notes are found in the same space, or on the same line, yet not having the same sound. This would be effected by the use of the *accidentals*, as we shall now explain.

MINOR SEMITONE.

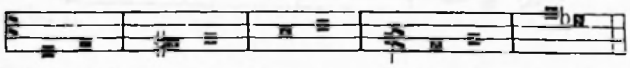
6.—The *minor*, or *chromatic semitone*, is an interval existing between two notes on the same degree, one of which is affected by one of the *accidentals*.[1] Thus:



7.—The *minor semitone* is not used in the ecclesiastical chant; hence this brief notice of it will suffice.

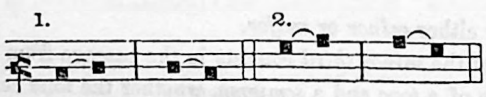
SECOND.

8.—The *second*, which is either *minor* or *major*, is an interval existing between every pair of notes placed on conjunctive degrees. The following are examples:

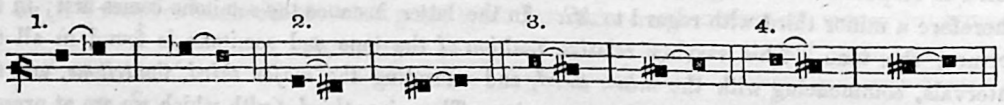


9.—The *minor second*, or, simply, the *semitone*, is either *natural* or *artificial*. The former occurs between *Mi* and *Fa*, and *Si* and *Do*. The latter results from the use of the accidentals, and occurs between *La* and *Sa*, *Re* and *Do sharp*, *Sol* and *Fa sharp*, and *La* and *Sol sharp*.

NATURAL.



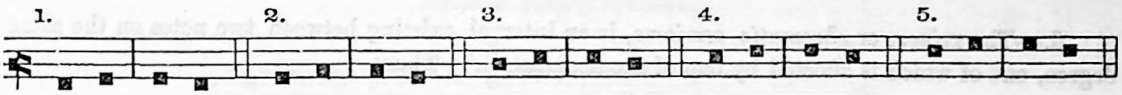
ARTIFICIAL.



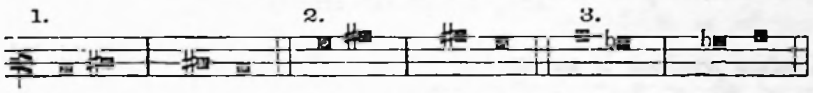
[1] See ¶ 2 of the preceding chapter.

10.—The *major second*, or *tone*, is also either *natural* or *artificial*. The natural tone occurs between *Do* and *Re*, *Re* and *Mi*, *Fa* and *Sol*, *Sol* and *La*, and *La* and *Si;* the artificial tone between *Mi* and *Fa sharp*, *Si* and *Do sharp*, and *Do* and *Sa*.

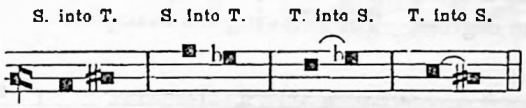
NATURAL.



ARTIFICIAL.



11.—To change the semitone into the tone the *sharp* is used, in ascending, and in descending, the *flat;* and contrariwise, when the tone is to be changed into the semitone. Thus:



12.—Although every note of the scale may be altered by the use of the accidentals, so as to change tones into semitones, and vice-versa; yet we shall indicate only such alterations of this kind as occur in the ecclesiastical chant.

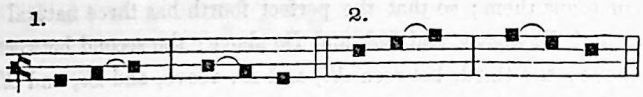
THIRD.

13.—This interval is either *minor* or *major*.

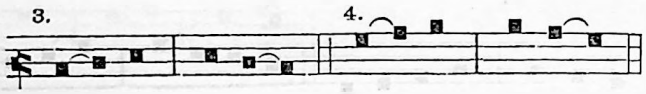
14.—The formation of the *minor third* consists in the passage from one note to a third higher, or a third lower, by means of a *tone* and a *semitone*, whether the tone come before the semitone, or after it. Thus, from *Re* to *Mi* is a tone, and from *Mi* to *Fa* is a semitone; *Fa*, then, is a minor third in respect of *Re*. Again: from *Mi* to *Fa* is a semitone, and from *Fa* to *Sol* is a tone; *Sol* is therefore a minor third with regard to *Mi*. In the latter instance the semitone comes first; in the former, the tone. This varying relative position of the tone and semitone is found in all the intervals, commencing with the *minor third*, and excepting the *major third*, the *tritone*, and the *false fifth*, and gives rise to their different *species*. The *minor third*, (with which we are at present particularly concerned,) has its first natural species, (in which the semitone is above the tone,) between *Re* and *Fa*, and *La* and *Do*; its second, (in which the semitone is below the tone,) be-

tween *Mi* and *Sol*, and *Si* and *Re*. Its first *artificial* species, (resulting from the use of the accidentals,) is found between *Mi* and *Sol*, when the intermediate *Fa* is *sharped*, and *Sol* and *Sa*; its second between *Do* and *La*, when the intermediate *Si* is flatted, *Si* and *Sol sharp*, *La* and *Fa sharp*, and *Mi* and *Do sharp*.

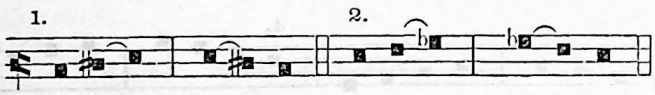
FIRST NATURAL SPECIES.



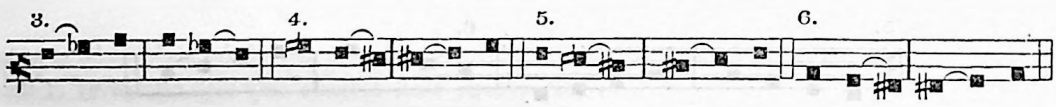
SECOND NATURAL SPECIES.



FIRST ARTIFICIAL SPECIES.

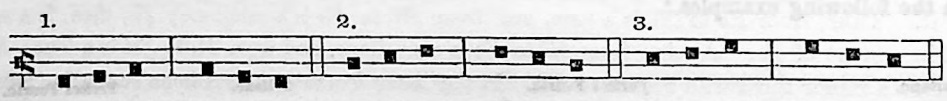


SECOND ARTIFICAL SPECIES.

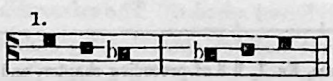


15.—The *major third* is formed likewise by a passage from one note to a third higher, or a third lower, but by means of *two tones*. From the fact that it admits no semitone, it has but one species. The natural major third is found between *Do* and *Mi*, *Fa* and *La*, *Sol* and *Si*: the artificial, between *Re* and *Sa*.

NATURAL.



ARTIFICIAL.



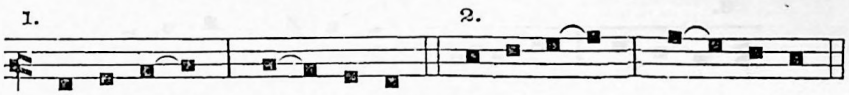
FOURTH.

16.—The *fourth* is either *minor* or *major*.

17.—The *minor*, or *perfect* fourth is formed by passing from one note to a fourth higher, or a fourth lower, by means of *two tones and a semitone*. This semitone may occur *above* the two tones, or *between* them, or *below* them; so that the perfect fourth has three natural species. The first is found between *Do*, and *Fa* above, and *Sol*, and *Do* above; the second between *Re*, and *Sol* above, and *La*, and *Re* above; the third, between *Mi*, and *La* above, and *Si*, and *Mi* above.

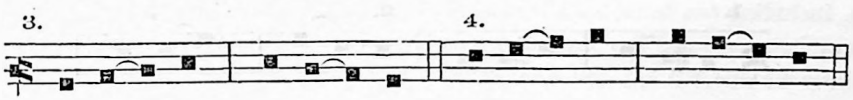
FIRST SPECIES.

1. 2.



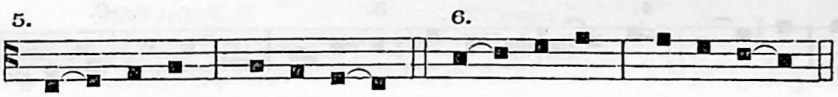
SECOND SPECIES.

3. 4.



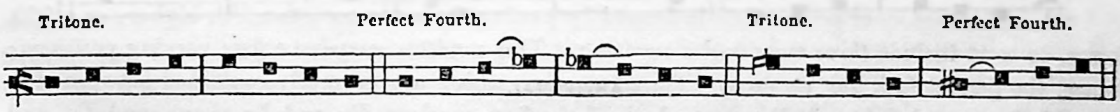
THIRD SPECIES.

5. 6.



18.—In continuing the formation of fourths, commencing from the different notes of the scale, it will be seen that if we commence from *Fa*, and ascend a fourth above, *i. e.* to *Si*, or, from *Si*, and descend to *Fa*, the fourth below, we have an interval including *three whole tones* in immediate succession. This is called the *major fourth*, or *tritone*. It is not used in plain-chant, (except perhaps, where the sense of the words requires the expression of harshness,) and must be changed into the *perfect* fourth, which is done by flatting the *Si*—sometimes, by sharping the *Fa*, as in the following examples.[1]

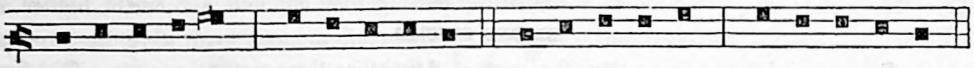
Tritone. Perfect Fourth. Tritone. Perfect Fourth.



[1] See, for farther illustrations, Ex. 1, ¶ 3 of preceding chapter, and Exs. 12 and 13, ¶ 4, *ibid.*

19.—There are two other methods of tempering the harshness of the tritone, viz: to repeat one of the four notes, or to pause a little upon one of them. Thus:

REPETITION OF *SOL.* REPETITION OF *LA.*



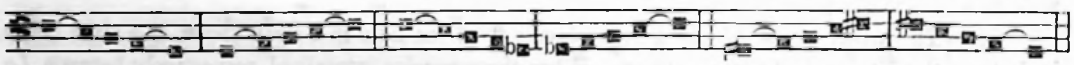
PAUSE ON *SOL.* PAUSE ON *LA.*

FIFTH.

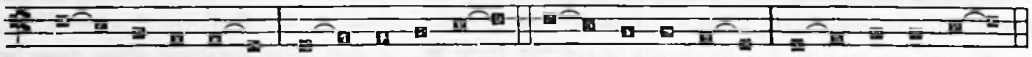
20.—This interval is either *minor* or *major*.

21.—The *minor*, or *false fifth* is formed by a passage from *Fa* to the *Si* below, or from *Si* to the *Fa* above, including *two tones, with a semitone below, and a semitone above.* Like the tritone, of which it may be considered the inversion, (for it occurs between the same notes, *Si* and *Fa*, though in a different way,) it has but one species, and generally speaking, must be tempered, by the flat, the sharp, repetitions, or pauses. Thus:

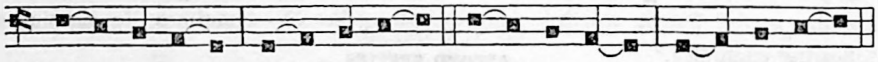
False Fifth. Perfect Fifth. Perfect Fifth.



REPETITIONS.



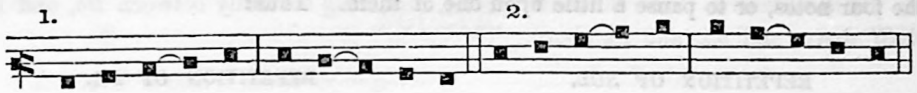
PAUSES.



22.—The *major*, or *perfect fifth* is formed by passing from one note to a fifth higher, or a fifth lower, so as to include *three tones and a semitone.* This semitone may have four varying positions; hence, the perfect fifth has as many different species, which are severally contained between *Do*, and *Sol* above, and *Sol*, and *Re* above, both of the first species; *Re*, and *La* above, and *La*, and *Mi* above, both of the second species; *Mi*, and *Si* above, third species; and *Fa*, and *Do* above, fourth species.

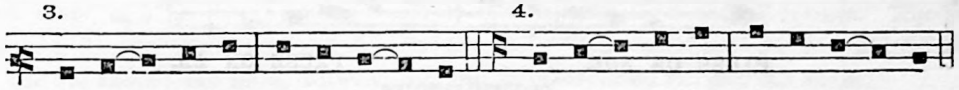
FIRST SPECIES.

1. 2.



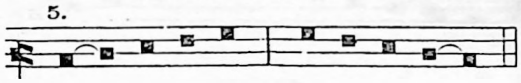
SECOND SPECIES.

3. 4.



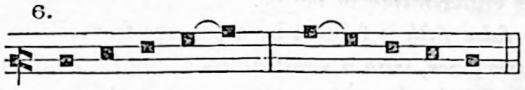
THIRD SPECIES.

5.



FOURTH SPECIES.

6.



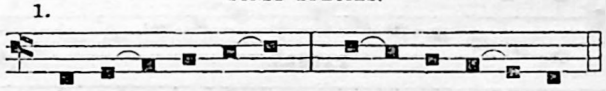
SIXTH.

23.—The *sixth* is either *minor* or *major*. It is an interval of but rare occurrence in the melodies of plain-chant.

24.—The *minor sixth* is formed by a passage from one note to a sixth above, or a sixth below, including *three tones and two semitones*. It has three species, contained respectively between *La*, and *Fa* above, *Si*, and *Sol* above, and *Mi*, and *Do* above.

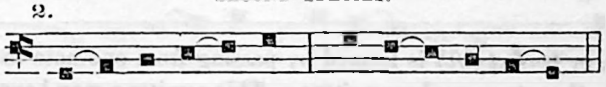
FIRST SPECIES.

1.



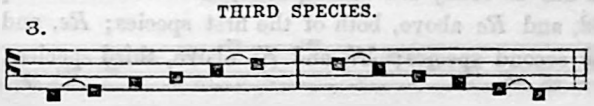
SECOND SPECIES.

2.



THIRD SPECIES.

3.



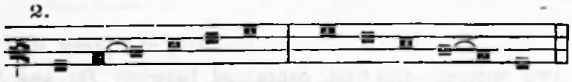
25.—The *major sixth* is formed in the same way, except that it includes *four tones and one semitone*. It has likewise three different species, occurring severally between *Do*, and *La* above, *Re*, and *Si* above, and *Fa*, and *Re* above.

FIRST SPECIES.

1.

SECOND SPECIES.

2.



THIRD SPECIES.

3.

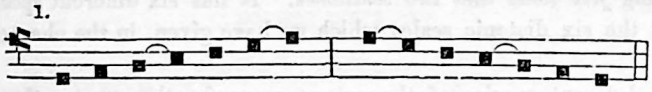
SEVENTH.

26.—This interval is either *minor* or *major*, and like the *sixth*, it is used but rarely in plain-chant.

27.—The *minor seventh* is formed by passing from one note to a seventh above, or a seventh below, so as to include *four tones and two semitones*. Its different species are five in number, and they occur between *Sol*, and *Fa* above, *La*, and *Sol* above, *Si*, and *La* above, *Re*, and *Do* above, and *Mi*, and *Re* above.

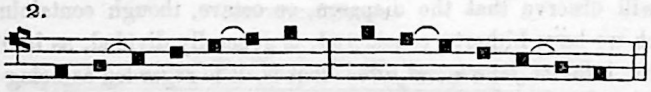
FIRST SPECIES.

1.



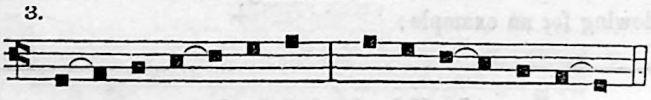
SECOND SPECIES.

2.



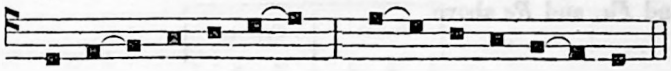
THIRD SPECIES.

3.



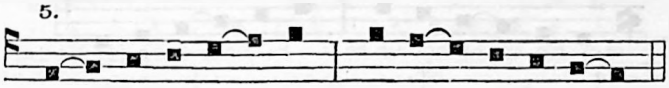
FOURTH SPECIES.

4.



FIFTH SPECIES.

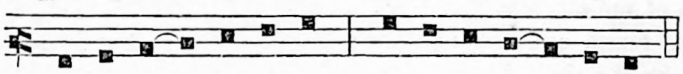
5.



28.—The *major seventh* is formed in the same manner, excepting that it includes *five tones and a semitone*. It has two species—the first, contained between *Do*, and *Si* above; the second, between *Fa*, and *Mi* above.

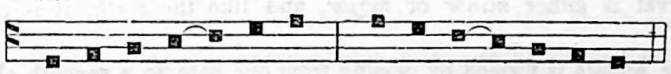
FIRST SPECIES.

1.



SECOND SPECIES.

2.



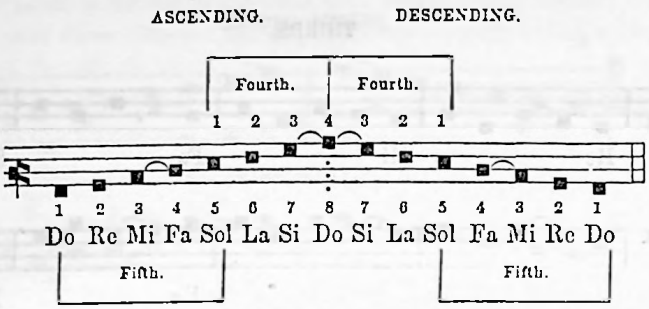
OCTAVE.

29.—The *octave*, or *diapason* is formed by a passage from one note to the eighth above, or the eighth below, including *five tones and two semitones*. It has six different species, which are, in fact, nothing else but the six diatonic scales which we have given, in the chapter which treats of the *Scale*.[1]

30.—These six different species of the octave serve for the construction of the so-called *ecclesiastical modes*, or *tones*, of which we shall speak in the next chapter. By way of preparation for this matter, we will observe that the diapason, or octave, though containing in itself all the various intervals which we have hitherto considered, is generally divided, as into the two principal of its component parts, into its *fourth* and *fifth*—that is, it is regarded as being composed principally of a perfect fourth and perfect fifth, united in such a manner as to give an octave, or extent of eight notes, one of the extreme notes of the fifth being borrowed to aid in the formation of the fourth. Take the following for an example:

---

[1] See ¶¶ 3 and 4, ch. ii, Part I.



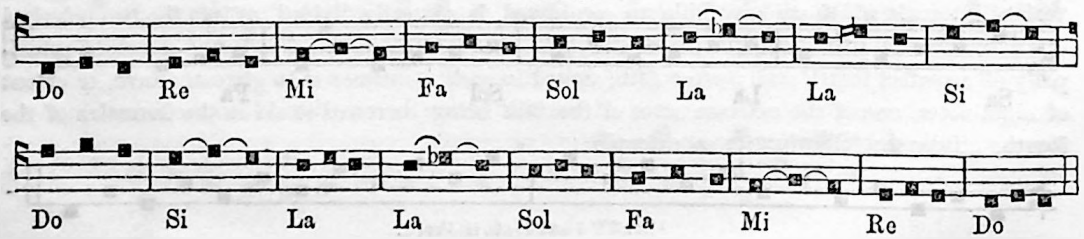
In the above scale we have the perfect fifth, *Do*—*Sol*, to which is added the perfect fourth, *Sol*—*Do*. The fifth note (*Sol*) is marked 1, above, because it is at the same time the first note of the perfect fourth added to the fifth to complete an octave terminating in a note of the same name as that with which it began. A similar analysis of the other diatonic scales will show the like constitution by fourths and fifths in each of them. They will be found, however, to differ from each other in *species*, on account of the different species of their component fourths and fifths; for, no one of the six has the same fourth and fifth together as any one of the others. Thus, the second has the same kind of *fifth* as the sixth, but not the same kind of *fourth*; again, the second has the same kind of *fourth* as the fifth, but not the same kind of *fifth*—and so on of the others.

31.—Finally, it is to be observed, that the *fundamental note* of the octave is always the *lowest note*, not of its *fourth*, but of its *fifth*, which occupies the lower part of the scale, or octave, as we have hitherto considered it. The application of this principle will be seen in the next chapter, in which we shall become acquainted with a different arrangement of the fourth and fifth in the constitution of the octave.

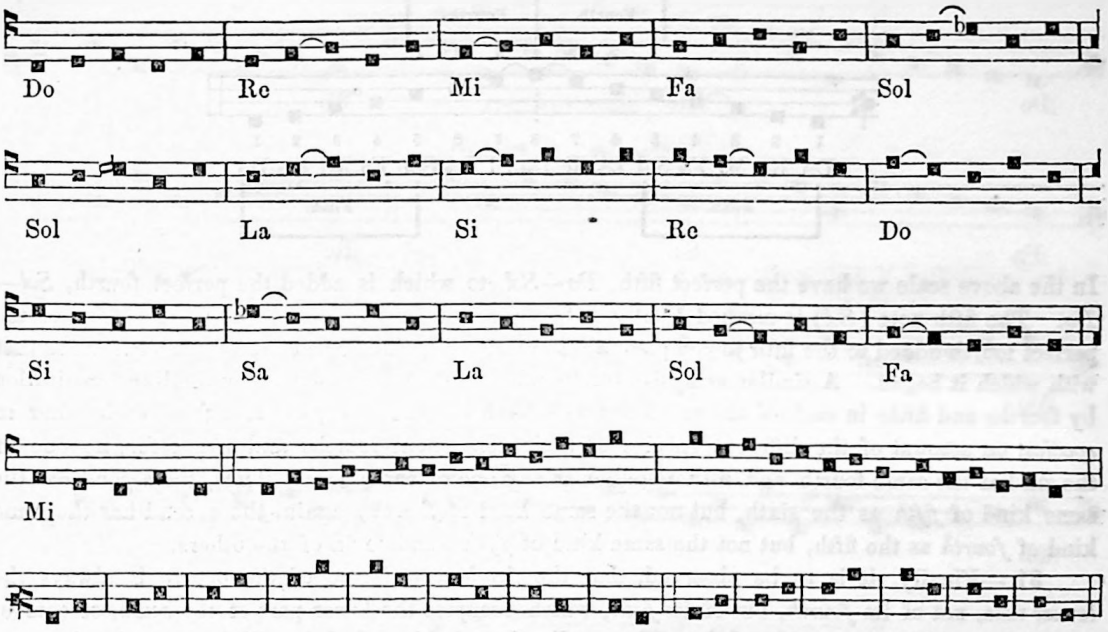
32.—Having thus considered the construction of the different intervals used in plain-chant, we now subjoin a few vocal exercises upon them, the diligent practice of which cannot fail to give a facility of singing the intervals promptly and with exactness of intonation. The exercises should be sung at first slowly, in order to train the ear to the different intervals; afterwards, with a degree of rapidity proportionable to the progress made.

EXERCISES ON THE INTERVALS.

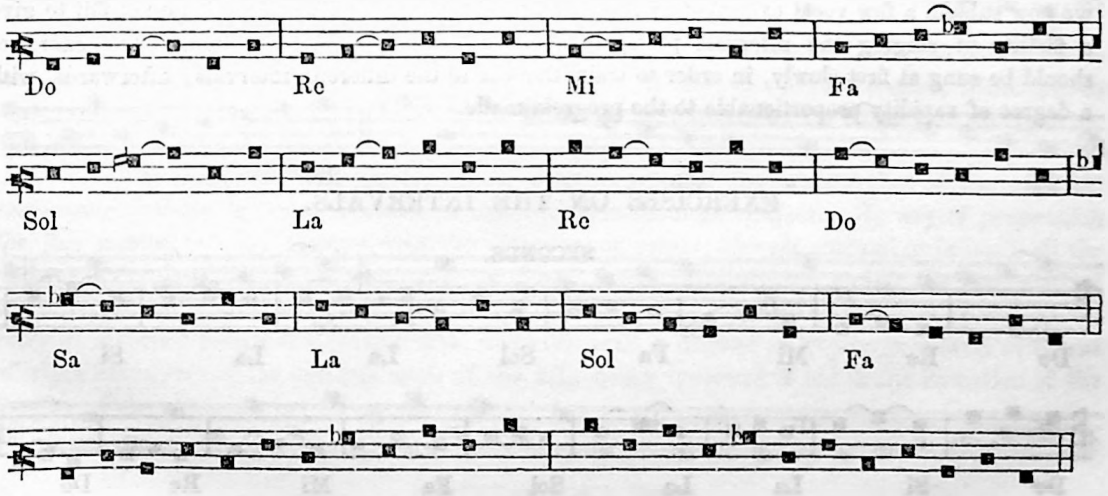
SECONDS.



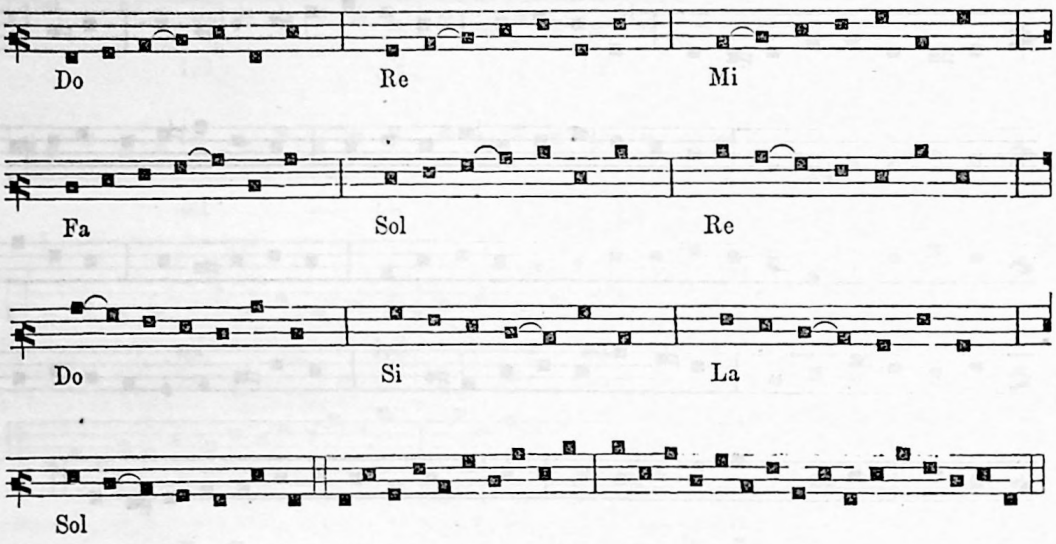
THIRDS.



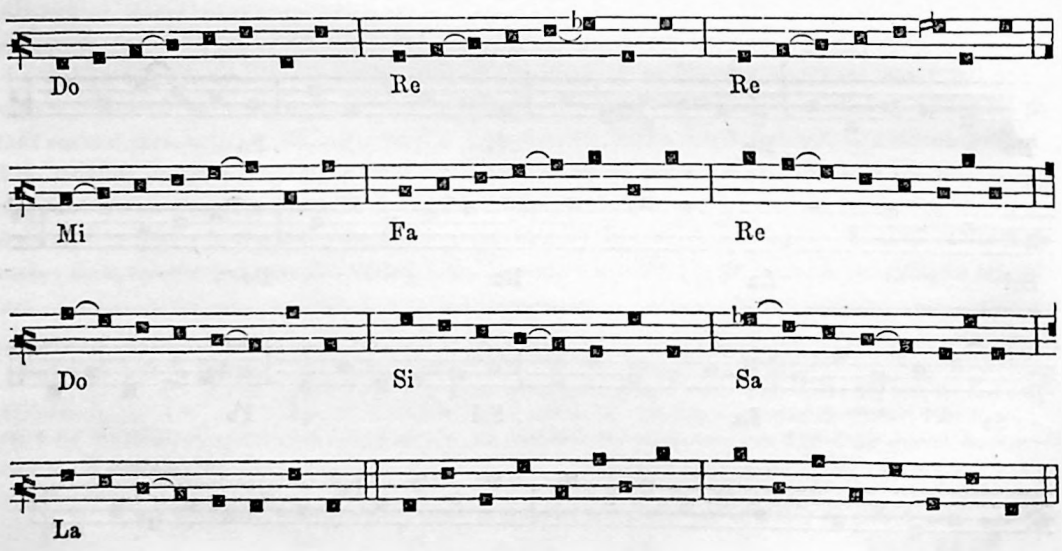
FOURTHS.



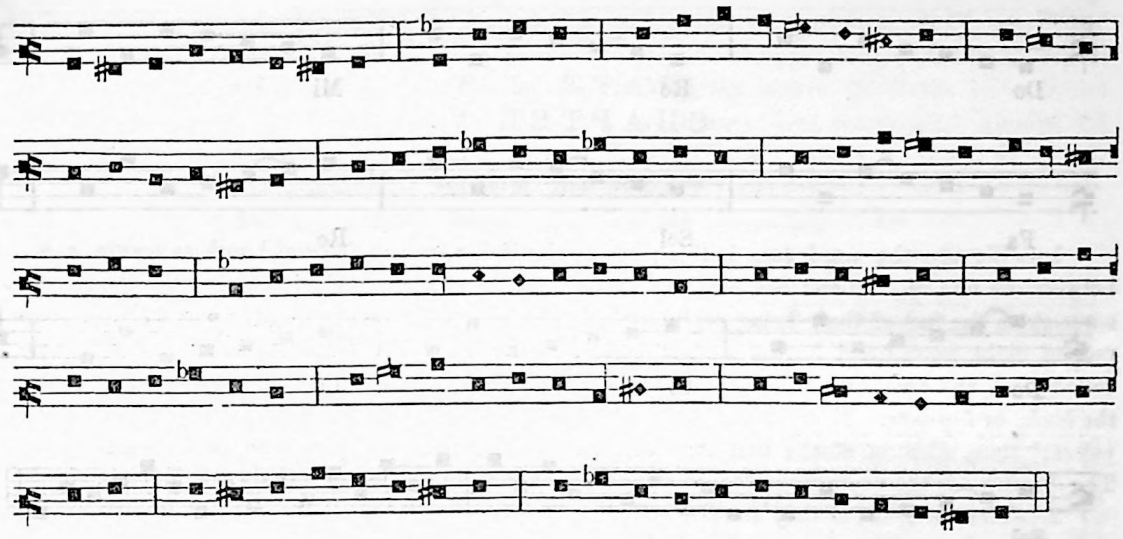
FIFTHS.



SIXTHS.



ACCIDENTALS.



5

CHAPTER V.

TONES, OR MODES.

1.—We use the word *tone* in this place as signifying, not an *interval*,[1] such as occurs, *e. g.*, between *Re* and *Mi*, *Fa* and *Sol*, etc., but an aggregation of many melodies having the same character, from the fact of their being contained, more or less, within one and the same scale, or compass of eight notes,[2] and having certain cadences, or progressions in common, and a common so-called *final*, and *dominant*. The *final* of a melody is analogous to what is called in modern music the *tonic*, or *key-note*. Every tone has a regular and invariable final for all the melodies it comprises:[3] thus, all those of the first tone end on *Re;* those of the eighth tone, on *Sol*—and so on. The *dominant* is the prevailing note, and the reciting-note in the psalm-melody, of the tone.

2.—The tones, or, as they are also called, *modes*, are, according to the present Roman usage, eight in number. They were modelled after the four modes principally in use before the time of S. Gregory the Great, and which were severally called *Dorian*, *Phrygian*, *Lydian*, and *Mixolydian*, according to the different countries to which they were peculiar. To these modes S. Gregory (as is generally believed,) added four others, the *Hypo-Dorian*, *Hypo-Phrygian*, *Hypo-Lydian*, *Hypo-Mixolydian*, which are also called *plagal*, *i. e.*, dependent, secondary, as having been admitted after, and made in imitation of, the four originally in use, which are called *authentic*, or *principal*.

3.—In order to explain the construction of the tones, or modes of plain-chant, we must premise that each of them, whether authentic or plagal, is composed, as of its essential elements, of a fundamental note, or *final*, having a *perfect fifth* above it, and a *perfect fourth* in addition to that fifth, making in all an *octave*, or extent of eight notes, as we have explained in the preceding chapter.[4] With regard to these fourths and fifths it is to be observed, that, besides the fact of their differing[5] in *species* in the different tones, (and thereby producing a different kind of *octave* for each,) their *relative position* also varies, *i. e.*, in some tones the *fourth* is *above the fifth*, in others

---

[1] See ¶ 10, ch. iv, Part I.

[2] See ¶ 5, ch. ii, *ibid.*

[3] The conclusions of some psalm-melodies form an exception to the general rule. Thus, in the first tone the first conclusion terminates on *Fa*, the second on *Sol*, the fourth on *La*, and so on. (See Intonations of the Psalms, Part II, ch. i, § ii, ‖ i.) There are a very few other exceptions, *e. g.*, the Antiphon *Nos qui vivimus*, (see ¶ 16 of the present chapter,) the *Kyrie* of Doubles, etc.

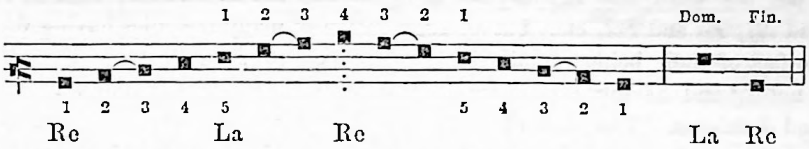
[4] ¶ 30.

[5] That is, not *disjunctively*, but *conjunctively* taken, as explained in the latter part of ¶ 30 of the preceding chapter.

it is *below* it, in which latter case the fifth, differently from the first case, occupies the *upper part* of the octave, or scale.

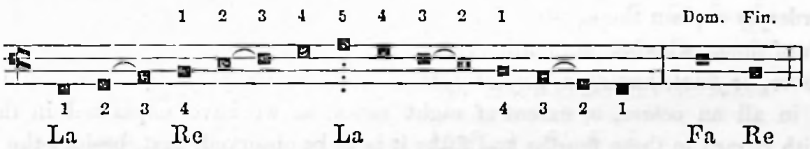
4.—The eight tones, then, are severally constructed as follows: The *first tone* (authentic) has for its scale that of *Re*. Its *final* is *Re*, having above it a perfect fifth of the second species, (*Re, Mi, Fa, Sol, La,*) to which is added above (commencing with the upper note of the fifth,) a perfect fourth of the second species, (*La, Si, Do, Re,*) making the octave (from the lower to the upper *Re*) within which the melodies of the first tone are more or less comprised. Finally, the *dominant* of this tone is *La*.

SCALE OF THE FIRST TONE. (DORIAN, AUTHENTIC.)



5.—The *second tone* is the *plagal* of the *first*, which it resembles, in having the same scale as to its essential elements. For, it has the same *final* (*Re*) as its authentic, consequently the same species of *fifth* above the final. It has, too, the same *fourth*, only taken *from above* the fifth, and set down an octave lower in pitch, making the compass, or scale of the second tone to extend from *La*, a fourth below the final, to *La*, a fifth above it. This is illustrated by the following figure, from which, too, it will be seen that the second tone further differs from the first in having *Fa* for its *dominant*.

SCALE OF THE SECOND TONE. (HYPO-DORIAN, PLAGAL.)

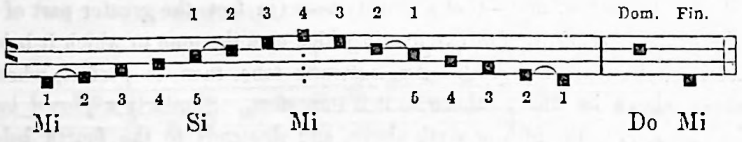


6.—The mode of construction given for the *first* tone answers, *mutatis mutandis*, for the other *authentic* tones (the third, fifth, and seventh)—that is, every authentic tone has its *fourth above its fifth*, of what species soever each may be. Similarly, the remaining *plagal* tones (the fourth, sixth, and eighth) are respectively constructed like the *second* tone, relatively to the authentics from which they are severally derived. In other words, every plagal tone has the same *final*, and the same species of *fourth* and *fifth* as its authentic; or, as we might say in the language of modern music, it is *in the same key* as its authentic. Only, in consequence of the transposition of the *fourth*, as explained in the preceding paragraph, the *compass* of plagal melodies is different from that of authentic melodies—not, indeed, numerically, but in point of pitch; for, the former do not

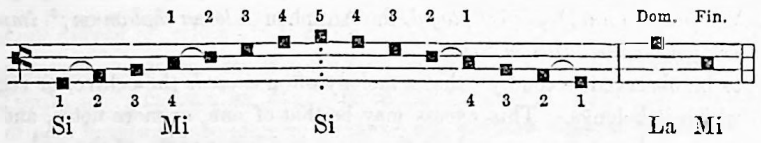
ascend, as authentic melodies may do, to the *octave above the final,* and, on the other hand, they may descend, which authentic melodies do not, to the *fourth below the final;* so that every plagal final is in the *middle* of the scale, instead of being at the *bottom* of it, as is the case with authentic finals. Moreover, in every pair of tones standing to each other in the relation of authentic and plagal, the *dominants* are different.

7.—We proceed to illustrate the construction and nature of the remaining tones by the following figures, which will be easily understood after what has been said.

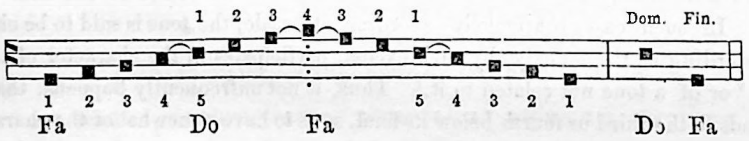
SCALE OF THE THIRD TONE. (PHRYGIAN, AUTHENTIC.)



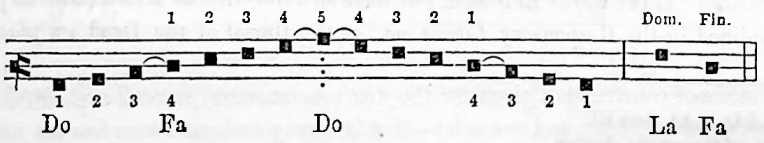
SCALE OF THE FOURTH TONE. (HYPO-PHRYGIAN, PLAGAL OF THE THIRD.)



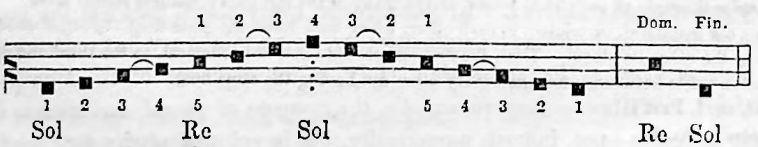
SCALE OF THE FIFTH TONE. (LYDIAN, AUTHENTIC.)



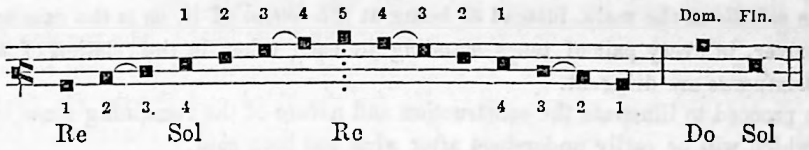
SCALE OF THE SIXTH TONE. (HYPO-LYDIAN, PLAGAL OF THE FIFTH.)



SCALE OF THE SEVENTH TONE. (MIXOLYDIAN, AUTHENTIC.)



SCALE OF THE EIGHTH TONE. (HYPO-MIXOLYDIAN, PLAGAL OF THE SEVENTH.)



8.—The ordinary compass of each mode, or tone, is that of eight notes, as is seen by the above figures. But we must observe, first—that a melody may (in fact, the greater part of the melodies of plain-chant do,) fall short of this full extent; in which case the tone to which it belongs is called *imperfect;* otherwise, it is called *perfect.* An *authentic* tone, then, is perfect, when the melody reaches the octave above its final; otherwise it is imperfect. Similarly a *plagal* tone is perfect, when the melody ascends to the fifth or sixth above, and descends to the fourth below, its final; and it is imperfect, when the melody does not descend to the fourth below the final. Examples of the above are the following: *perfect authentic*, the Antiphon *Asperges me;*[1] *imperfect authentic*, the Antiphon *Nos qui vivimus;*[2] *perfect plagal*, the Antiphon *Adorna thalamum;*[3] *imperfect plagal*, the Antiphon *Lumen ad revelationem,*[4] etc.

9.—It is to be observed, secondly—that a melody often *exceeds* the octave, or regular compass of the tone to which it belongs. This excess may be that of one, or more notes, and it may occur either in the upper, or lower part, or in both the upper and lower parts, of the scale. Thus, *e. g.*, in the first tone, one melody may descend to *Do,* a tone below its final, another to *La,* a fourth below its final, whilst a third may ascend to *Mi*, or even *Fa*, above the octave of the final—and so on of other tones.[5] In such case of a melody exceeding its scale, the tone is said to be either *mixed*, or *commixed*, according as the melody, by such excess, participates in the character of a collateral, or relative tone,[6] or of a tone not related to it.[7] Thus, it not unfrequently happens, that an authentic melody descends to the third or fourth below its final, so as to have somewhat of the character of its relative plagal tone; or, vice-versa, that a plagal melody ascends to the seventh or eighth above its final, thereby partaking of the character of its relative authentic. In the former case, (an instance of which is the *Salve Regina,*[8] at the words *Et Jesum,*) we have an *authentic tone mixed* (with its plagal); in the latter, (exemplified in the Responsory *Libera me,*[9] at the Burial of the Dead,) a *plagal tone mixed*

---

[1] See ‖ i, § i, ch. iii, Part III.

[2] See ¶ 16, of the present chapter.

[3] See *Appendix* No. 5.

[4] *Ibid.*

[5] See examples throughout the choral books, and in many of the melodies contained in this work.

[6] Two tones are collateral, or relative to each other, when both have the same final—in other words, when one is an authentic tone, and the other its plagal. Thus, the first and second tones are collateral, so the third and fourth, etc.

[7] Non-relation exists between a tone and every other not having the same final.

[8] ‖ iv, § xi, ch. i, Part III.

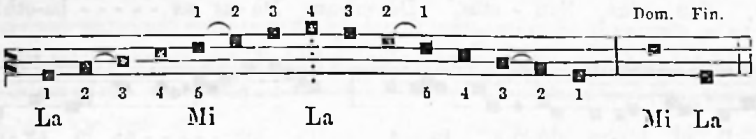
[9] See *Appendix* No. 6.

(with its authentic).[1] Again, we sometimes find in a melody belonging to a certain tone, the peculiarities of some other tone *not related* to it. This is called the *commixture* of tones, *e. g.*, of the first with the third, the fourth with the second, the eighth with the sixth, etc.

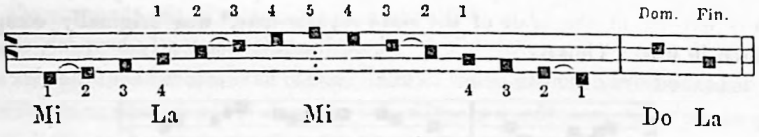
10.—Finally, a tone is *regular* or *irregular*, according to its final. The regular finals, as will be seen from the figures given above[2] in illustration of the scales of the eight tones, are four in number: *Re*, for the first and second tones; *Mi*, for the third and fourth; *Fa*, for the fifth and sixth; and *Sol*, for the seventh and eighth. But we occasionally find chants with finals differing from any of the above, and such are called *irregular*. This is explained as follows: Besides the principal ancient modes, *i. e.*, the *Dorian*, *Phrygian*, *Lydian*, and *Mixolydian*, two others were in vogue in some parts, the *Æolian*, and the *Ionian*, the former having for its final, *La*, the latter *Do*. Each of these tones was divided into *authentic* and *plagal*, according as the *fourth* of its scale was *above* the *fifth*, or *below* it, as has been already explained.

11.—The following are the scales of these four additional tones. It will be seen that they are similar in construction to the other tones, being comprised within an octave, composed of a perfect fifth and perfect fourth. They are, then, so far, regular; but *irregular*, in having finals severally differing from any of those of the so-called eight tones.

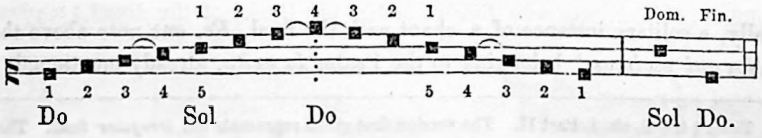
SCALE OF THE ANCIENT NINTH TONE. (ÆOLIAN, AUTHENTIC.)



SCALE OF THE ANCIENT TENTH TONE. (HYPO-ÆOLIAN, PLAGAL OF THE NINTH.)



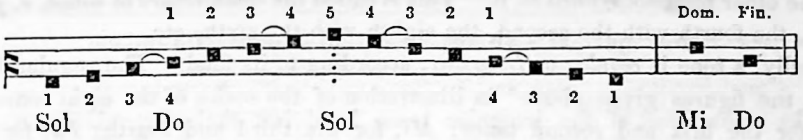
SCALE OF THE ANCIENT ELEVENTH TONE. (IONIAN, AUTHENTIC.)



[1] The mixture of an authentic tone with its plagal, or, vice-versa, of a plagal with its authentic, is either *perfect* or *imperfect*. It is *perfect*, when the melody reaches from the *fourth below* the final to the *octave above* the final. It is (simply) *imperfect*, when the melody, though descending to the fourth below the final, does not touch the octave above it; or, contrariwise, though ascending to the octave above the final, does not touch the fourth below it. It is *doubly imperfect*, when the melody reaches neither the octave above, nor the fourth below, the final. Of the two examples given above, the *Salve Regina* is a case of *perfect* mixture, the *Libera me*, of *doubly imperfect*.

[2] ¶¶ 4, 5, and 7, of present chapter.

SCALE OF THE ANCIENT TWELFTH TONE. (HYPO IONIAN, PLAGAL OF THE ELEVENTH.)

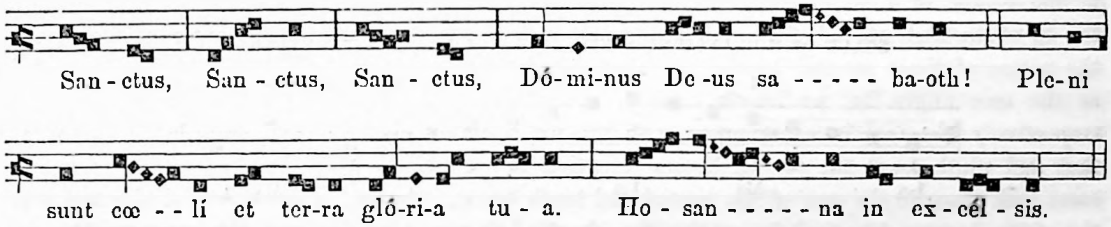


12.—An example of the *Æolian* mode is the melody for the Psalm *In exitu*, sung at Vespers of the Sunday Office.[1]

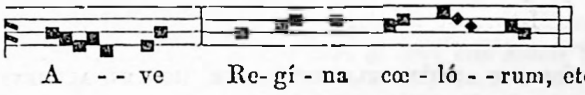
13.—The *Hypo-Æolian* tone is exemplified in such Graduals[2] as terminate in *La*, (the Gradual *Requiem*, of the *Mass for the Dead*, is an instance,) and in the Antiphon *Hæc dies*,[3] sung during Easter-week.

14.—The following is an example of the authentic *Ionian* mode. It is taken from the *Graduale Romanum* edited under Paul V.

SANCTUS *of the Mass for Semi-Doubles.*



15.—The *Hypo-Ionian* mode is illustrated by the Antiphon *Ave Regina*, which, although at present generally written in the scale of the *sixth regular tone*,[4] was originally composed in the *twelfth* mode, then in use. Thus:



16.—Finally, a solitary instance of a chant with the final, *Re*, one note above the *Do* clef, is the Antiphon *Nos qui vivimus*,[5] belonging to the Psalm *In exitu*, already mentioned.

---

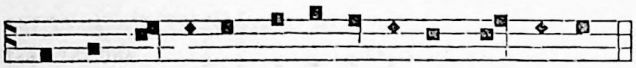
[1] See *Ninth Tone*, || i, § ii, ch. i, Part II. The version first given represents the *irregular* final. The second version is an instance of *transposition*, of which we shall speak further on.

[2] The *Gradual* is a chant of the Mass, occurring between the Epistle and Gospel.

[3] See *Appendix* No. 1.

[4] See || ii, § xi, ch. i, Part III.

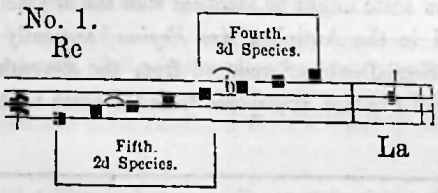
[5] It has long been a subject of dispute, to what tone this Antiphon belongs. The most probable opinion, however, is, that it is of the *seventh* tone, as it has the fifth, *Sol—Re*, surmounted by the fourth, *Re—Sol*, the upper *Sol* being contained in the *scale*, though not in the melody. In some choral books this Antiphon is set with the *Fa* clef, changing its final from *Re* to *Sol*.



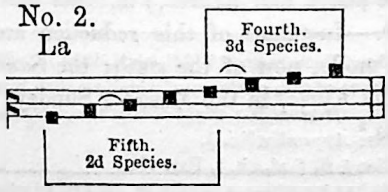
Nos qui ví - vi-mus be-ne-dí-ci-mus Dó-mi-no.

17.—The greater part of the irregular tones have lost their irregularity, so to speak, their finals having been changed, by means of *transposition*. To *transpose* a tone is to remove it from its proper seat, in other words, to take it out of its original scale or octave, and place it in another of the same species, thereby changing its *pitch*, but not its distinctive character. It will be seen that no two of the twelve tones have a scale *precisely* the same, *i. e.*, composed of the same kind of fourth and fifth, conjunctively taken. There exists, however, an *analogy* between some of them. Thus, the first tone is analogous to the ninth: both have the same species of *fifth*, which, in both, occupies the *lower part* of the scale. Again, the second and tenth tones resemble each other in having the same species of *fifth*, *above the fourth;* the fifth and eleventh, in having the same species of *fourth*, *above the fifth;* and the sixth and twelfth, in having the same species of *fourth*, *below the fifth*. But either the fourths, or the fifths, differ in each pair of analogous tones. Now, in the course of time, as grave authors assure us, the *flat* came, by an abuse, to be employed on the *Si* of the first, second, fifth, and sixth tones, not only to avoid the *tritone*, but as if essential to the nature of these several tones. The consequence was, that the difference of fourth, or fifth, as the case might be, no longer existed, and the first, second, fifth, and sixth tones became respectively *identical* in construction with the ninth, tenth, eleventh, and twelfth. Thus, in the first and ninth tones the *fourths* became identical in species, the *fifths* being so already; and the same took place in the case of the second and tenth tones. Again, in the fifth and eleventh tones the *fifths* became identical in species, the *fourths* being so already; and the same may be said of the sixth and eleventh tones. Hence, only *eight* tones were counted, the ninth, tenth, eleventh, and twelfth being considered as severally the same with the first, second, fifth, and sixth, only differing in *pitch*, *i. e.*, transposed *a fifth higher*. This is illustrated by the following figures. The *guide*, at the end of No. 1 of a pair of parallel modes, indicates the note on which mode No. 2 of the same pair commences, thereby showing the difference between the two in point of pitch. Observe the identity of *fourth* and *fifth* in each pair of parallel modes.

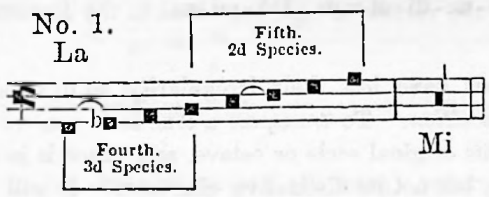
FIRST TONE, WITH THE *FLAT*.



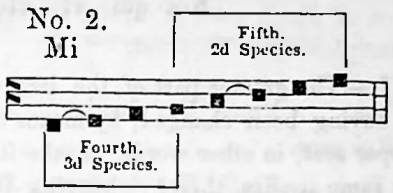
ANCIENT NINTH TONE.



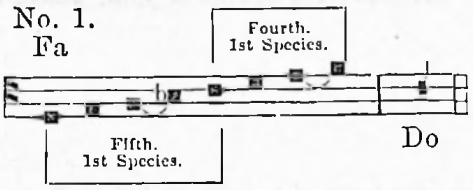
SECOND TONE, WITH THE *FLAT*.



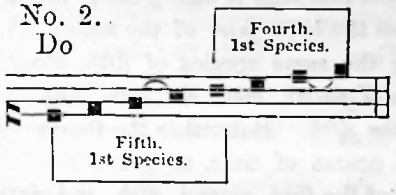
ANCIENT TENTH TONE.



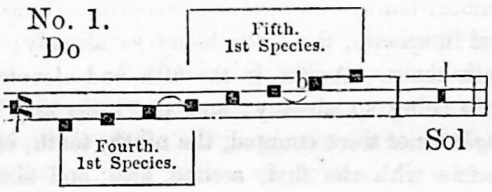
FIFTH TONE, WITH THE *FLAT*.



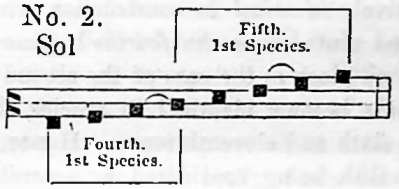
ANCIENT ELEVENTH TONE.



SIXTH TONE, WITH THE *FLAT*.



ANCIENT TWELFTH TONE.



18.—The reduction of the twelve tones to the eight now in use, was, then, effected by means of *transposition*, which is easily explained, after what we have just seen. Chants of the ninth tone were transposed into the scale of the first tone; those of the tenth, (with some few exceptions,) into that of the second; those of the eleventh, into that of the fifth; lastly, those of the twelfth, into that of the sixth; and in each of these cases the note *Si* had to be flatted, (as is seen in every No. 1 of the above four figures,) in order that the new scale might be identical with the original.

19.—Instances of this reduction are found in the Antiphon *Ave Regina*,[1] anciently of the twelfth mode, now of the sixth; the *Sanctus* of Semi-Doubles,[2] reduced from the eleventh to the fifth; the *Kyrie*, in the Mass for Sundays and Semi-Doubles, transposed from the ninth to the first, etc., etc.[3]

---

[1] See ‖ ii, § xi, ch. i, Part III.

[2] See ¶ 14, of the present chapter.

[3] The reduction of the tones is condemned by many distinguished church-musicians, who maintain that the *Æolian*, *Hypo-Æolian*, *Ionian*, and *Hypo-Ionian* modes should be by all means retained, on the ground that, though severally *analo-*

20.—We conclude this chapter by giving, at a glance, the *finals* and *dominants* of the eight tones, together with the peculiar *expression*, or *character*, usually ascribed to each tone, in exemplification of which we would refer the student to the various chants contained in the Roman Gradual, Antiphonal, or Vesperal.

First Tone.....Final, *Re;* dominant, *La.* Character, *grave, majestic*, sometimes even *stirring* and *joyous.*

Second Tone.....Final, *Re;* dominant, *Fa.* Character, (generally,) *mournful, sad.*

Third Tone.....Final, *Mi;* dominant, *Do.* Character, *impetuous, austere.*

Fourth Tone.....Final, *Mi;* dominant, *La.* Character, *bland, sweet*, sometimes *plaintive.*

Fifth Tone.....Final, *Fa;* dominant, *Do.* Character, *bold, gladdening, triumphant.*

Sixth Tone.....Final, *Fa;* dominant, *La.* Character, *amiable, devout.*

Seventh Tone.....Final, *Sol;* dominant, *Re.* Character, *rude, menacing;* some call it *angelic.*

Eighth Tone.....Final, *Sol;* dominant, *Do.* Character, *sweet, melodious.*

The above description of the characters of the various tones will be found to hold good in most cases; though there are, on the other hand, frequent instances of a chant expressing a sentiment different from that assigned to the tone to which it belongs. We would recommend, as highly interesting, the study of the different tones, illustrated in the Antiphons, Graduals, Hymns, and other pieces of chant contained in the Roman choral books. Each tone will be found to preserve a certain uniformity of character in all its various melodies, arising principally from the constant occurrence of the same, or similar musical phrases, cadences, etc.—a uniformity which, without creating weariness, serves to impress the peculiar character of the tone upon the minds of the hearers; so that one who is gifted with good musical capacities is enabled, in a short time, to tell to what mode, or tone, a given chant belongs, by simply hearing it sung.[1]

---

gous to the *Dorian, Hypo-Dorian, Lydian*, and *Hypo-Lydian* tones, they are not *identical* with them, (as we have shown above,) the use of the *flat* on the *Si* of the latter, except in certain cases, being a comparatively modern innovation, and an abuse. On the other hand, it is contended, that this use of the flat is inherent in the character of the tones in question, especially in that of the *fifth* and *sixth;* and in fact, it is the Roman practice to flat the *Si* almost continually, in these two tones. For the rest, the mere *transposition* of tones, provided it be into scales *identical* with the original scales, is not only lawful, but even sometimes necessary, and a thing of constant occurrence.

[1] The following works may be consulted with great profit on the interesting subject of the Ecclesiastical Modes: PERNARELLI, *Istituzioni di Canto Fermo*, Roma; ALIX, *Cours Complet de Chant Ecclésiastique*, Lecoffre, Paris; JANSSEN, *Vrais Principes du Chant Grégorien*, Hanicq, Malines; BERTI, *Regole di Canto Gregoriano*, Roma; ALFIERI, *Saggio . . . . di Canto Gregoriano*, etc., etc. We regret that the limits of our *Manual* do not allow us to give copious extracts from these estimable works, of one or the other of which it were to be wished that we possessed an English translation.

PART II.

OF PSALMODY.

CHAPTER I.

INTONATION OF THE PSALMS, IN GENERAL.

1.—The regular number of intonations, or melodies, of the psalms, is eight; but a ninth is added for the psalm *In exitu*, with which it should be used exclusively.[1]

2.—We must distinguish in every complete psalm-melody its four constituent parts, viz: the *commencement*, or first degree;[2] the *dominant*, or reciting note; the cadence of the middle, called the *mediation;* lastly, the *conclusion*, or final cadence.

3.—The psalm-melodies are divided into two kinds—those for the psalm after the Introit, at Mass; and those for the psalms in the Divine Office, *e. g.* at Matins, Vespers, etc.

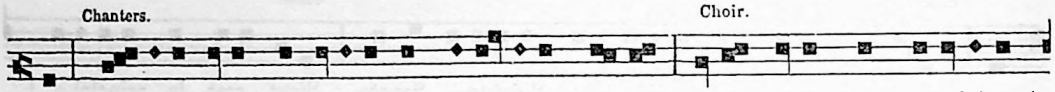
§ I.—INTONATIONS OF THE PSALMS AT THE INTROIT.

4.—The intonations for the psalms after the Introit are contained in the Gradual, to which the student is referred. We have deemed it expedient, however, to give the Doxology, as sung to each of these melodies, in full, forasmuch as in most Graduals only the initial word *Gloria* is represented with notes, after the psalm of the Introit, the adaptation of the remaining words being left to the skill of the singer. To preclude, therefore, the possibility of mistakes, we reprint the following from the esteemed Roman work, *Istituzioni di Canto Fermo.* The note placed at the beginning, immediately after the clef, indicates the final of the tone.

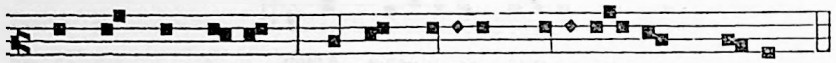
[1] This melody belongs to the ancient ninth mode; but it is often called the *eighth tone irregular.*

[2] Sometimes called the *intonation.*

FIRST TONE.

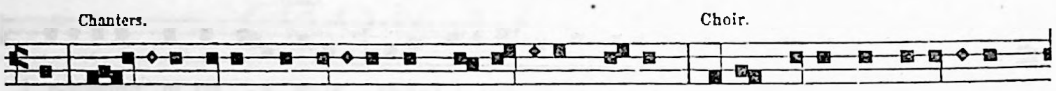


Gló-ri-a Patri, | et Fíli-o, | et Spi-rí-tu-i Sancto. Si-cut erat in princípi-o, |

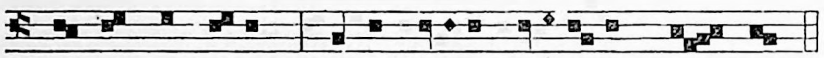


et nunc, et semper; et in sæcula | sæcu-ló-rum. A-men.

SECOND TONE.



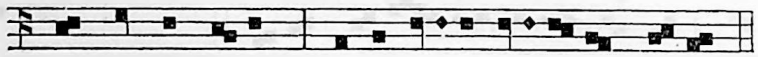
Gló-ri-a Patri, | et Fíli-o, | et Spi-rí-tu-i Sancto. Sicut erat in princípi-o, |



et nunc, et semper; et in sæcula sæcu-ló-rum. A - - - men.

THIRD TONE.

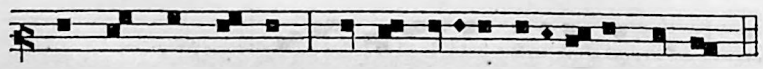
Gló-ri-a Patri, | et Fíli-o, | et Spirí-tu-i Sancto. Si-cut erat in princípi-o, |



et nunc, et semper; et in sæcula sæcu-lórum. A-men.

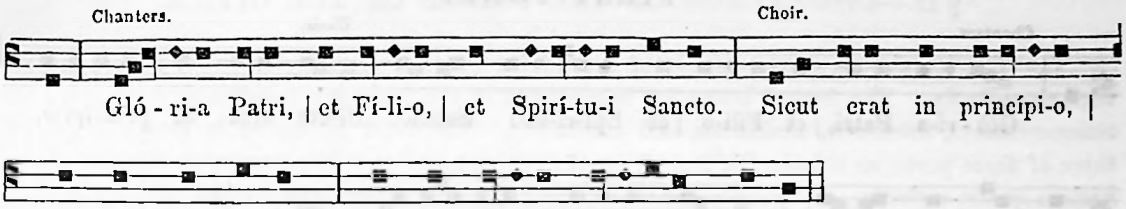
FOURTH TONE.

Gló-ri-a Patri, | et Fí-li-o, | et Spi-rí-tu-i Sancto. Sicut erat in princípi-o, |

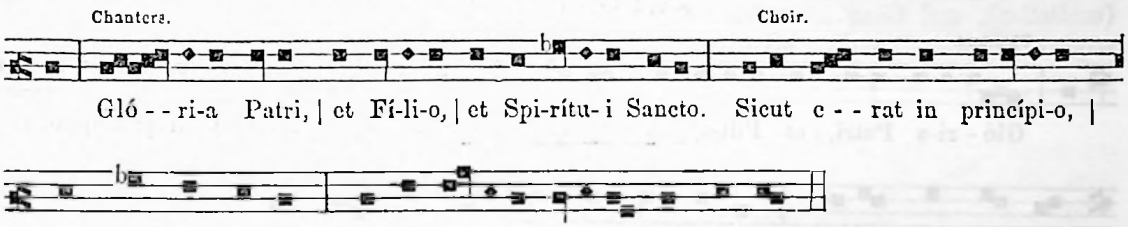


et nunc, et semper; et in sæcula sæcu-lórum. A-men.

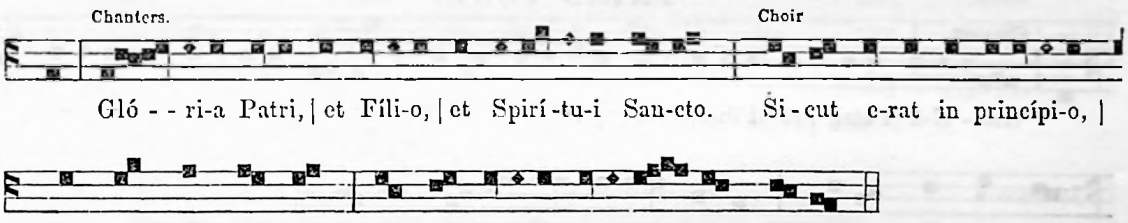
FIFTH TONE.


Chanters.
Choir.
Gló - ri-a Patri, | et Fí-li-o, | et Spirí-tu-i Sancto. Sicut erat in princípi-o, |
et nunc, et semper; et in sæcula sæculórum. Amen.

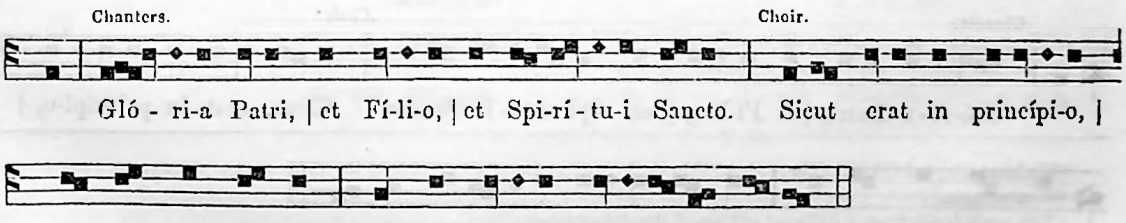
SIXTH TONE.


Chanters.
Choir.
Gló - - ri-a Patri, | et Fí-li-o, | et Spi-rítu- i Sancto. Sicut e - - rat in princípi-o, |
et nunc, et semper; et in sæcu-la sæcu-ló-rum. A-men.

SEVENTH TONE.


Chanters.
Choir
Gló - - ri-a Patri, | et Fíli-o, | et Spirí-tu-i San-cto. Si-cut e-rat in princípi-o, |
et nunc, et sem-per; et in sæcula sæcu-ló - - rum. A-men.

EIGHTH TONE.

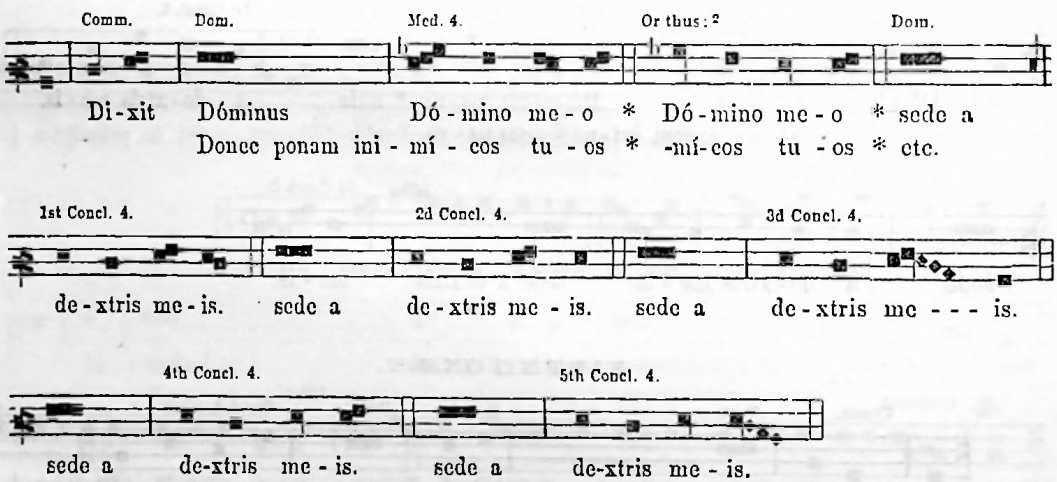

Chanters.
Choir.
Gló - ri-a Patri, | et Fí-li-o, | et Spi-rí - tu-i Sancto. Sicut erat in princípi-o, |
et nunc, et semper; et in sæcula sæcu-ló-rum. A-men.

§ II.—INTONATIONS OF THE PSALMS OF THE OFFICE.

5.—The intonations of the psalms of the Divine Office are either *festival*, or *ferial*, and are used accordingly. The festival intonation is composed of the four parts mentioned above, viz. the commencement, dominant, mediation, and conclusion. The ferial intonation is composed of but three of these parts, as it lacks the first, *i. e.*, the commencement. We now proceed to give these various psalm-melodies, or, as they are called, the Gregorian tones, both festival and ferial, from the *Directorium Chori* of Guidetti. The note placed immediately after the clef, at the beginning of each tone, indicates the final of the tone, being the last note of the antiphon preceding the psalm. We have represented the dominant, or reciting-note, in each of the tones, by a triple breve, in order to avoid the useless multiplication of notes.[1] The figures placed after the abbreviations *Med.* (mediation), and *Concl.* (conclusion), denote the number of syllables which they respectively require, as we shall explain hereafter.

|| I.—FESTIVAL INTONATIONS OF THE PSALMS.

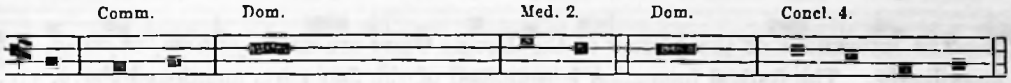
FIRST TONE.


Comm.
Dom.
Med. 4.
Or thus:[2]
Dom.
Di-xit Dóminus Dó-mino me-o * Dó-mino me-o * sede a
Donec ponam ini-mí-cos tu-os * -mí-cos tu-os * etc.
1st Concl. 4.
2d Concl. 4.
3d Concl. 4.
de-xtris me-is. sede a de-xtris me-is. sede a de-xtris me---is.
4th Concl. 4.
5th Concl. 4.
sede a de-xtris me-is. sede a de-xtris me-is.

[1] We have adopted this plan throughout this work, in the case of those chants in which many syllables are sung to one and the same note.

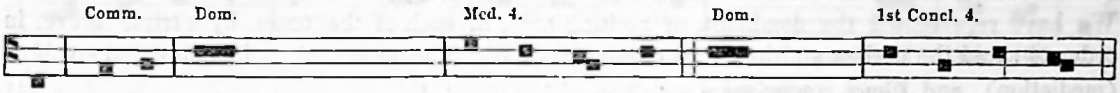
[2] This variation is from a different edition of the *Directorium Chori*.

SECOND TONE.

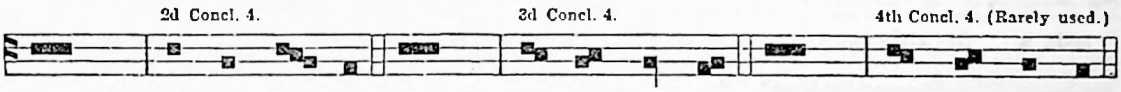


Di - xit Dóminus Dómino me - o: * sede a de-xtris me - is.
Donec ponam inimícos tu - os * etc.

THIRD TONE.

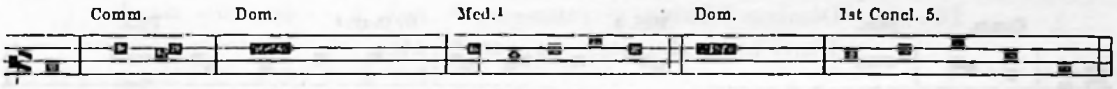


Di-xit Dóminus Dó-mino me - o: * sede a de-xtris me - is.
Donec ponam ini - mí - cos tu - - os * etc.

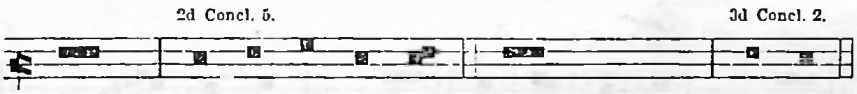


sede a de - xtris me - is. sede a de - xtris me - is. sede a de - xtris me - is.

FOURTH TONE.

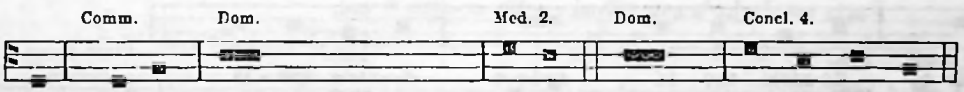


Di-xit Dóminus Dó-mi-no me-o: * sede a de-xtris me-is.
Donec ponam ini-mí - - cos tu - os * etc.



sede a de-xtris me - is. sede a dextris me - is.

FIFTH TONE.

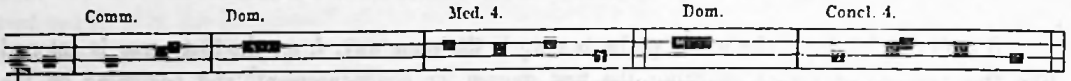


Di-xit Dóminus Dómino me-o: * sede a de-xtris me - is.
Donec ponam inimícos tu - os * etc.

---

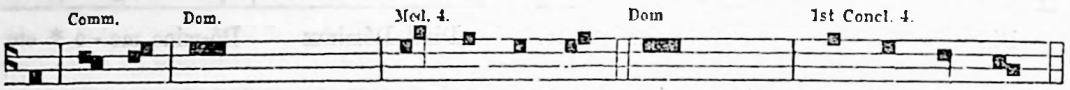
[1] See ¶ 20, § iv, Part II.

SIXTH TONE.

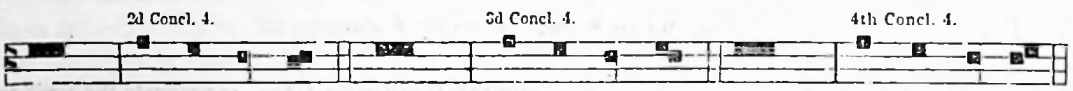


Di - xit Dóminus Dó-mino me - o: * sede a de - xtris me - is.
Donec ponam ini - mí- cos tu - os * etc.

SEVENTH TONE.

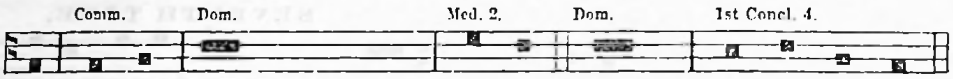


Di - xit Dóminus Do - mino me - o: * sede a de - xtris me - is.
Donec ponam ini - mí - cos tu - os * etc.

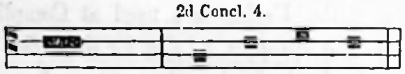


sede a de- xtris me - is. sede a de- xtris me - is. sede a de- xtris me - is.

EIGHTH TONE.

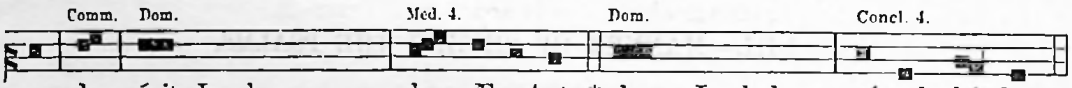


Di - xit Dóminus Dómino me - o: * sede a de - xtris me - is.
Donec ponam inimícos tu - os * etc.

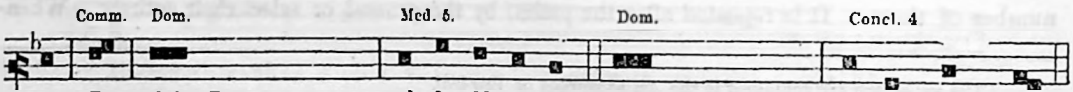


sede a de - xtris me - is.

NINTH TONE.[1]



In éxitu Israel de Æ-gy'-pto * domus Jacob de pó-pulo bár-baro.
Facta est Judæ'a sanctifi-cá - - tio e - jus * etc.



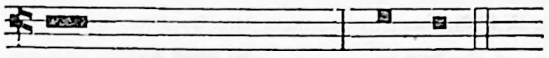
In éxitu Isra - - - - el de Æ-gy'-pto * domus Jacob de pó-pulo bárba-ro.
Facta est Judæ'a sancti-fi - cá-tio e - jus * etc.

[1] We give two different versions of this tone, from different editions of the *Directorium Chori*. See ¶ 1, Part II.

|| II.—FERIAL INTONATIONS OF THE PSALMS.

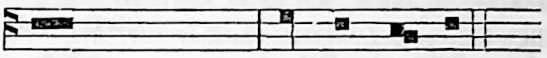
6.—On ferial days, the whole psalm is sung in the same way, *i. e.*, the first verse is intoned like the remaining verses, omitting the first degree, or commencement, and beginning on the dominant, as in the following examples:

SECOND TONE.



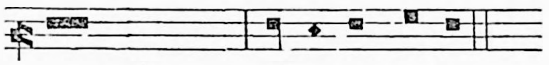
Dixit Dóminus Dómino me - o * etc.

THIRD TONE.



Dixit Dóminus Dó-mino me - o * etc.

FOURTH TONE.

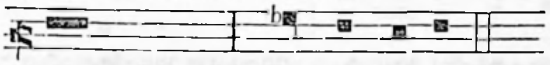


Dixit Dóminus Dó-mi-no me - o * etc.

And so on of the other tones.

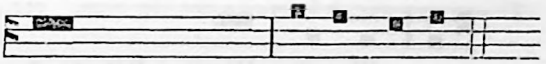
7.—In other respects, the psalm-melody, says the *Directorium Chori*, is precisely the same as on feasts. The following two variations, however, are given as the *ferial* mediations of the first and seventh tones, in an edition of Guidetti, of the year 1642, and in almost all manuals of plain-chant.

FIRST TONE.



Dixit Dóminus Dó-mino me - o * etc.

SEVENTH TONE.



Dixit Dóminus Dó-mino me-o * etc.

8.—The ferial intonations of the Psalms are used at Complin, the Little Hours, (even on Doubles,) and for the entire office on Simples, as also for the Office of the Dead, except when it is sung *ritu duplici*, in which case the festival intonations are used.

---

§ III.—MANNER OF SINGING THE PSALMS.

9.—The *Antiphon*[1] before each psalm in the Divine Office is commenced by the director of the choir, or by a chanter, and, on Doubles, continued[2] by the whole body of singers, or by a select number of them. It is repeated after the psalm, by the general or select choir entirely. When-

[1] The antiphons are contained in the *Antiphonarium* or *Vesperal*.

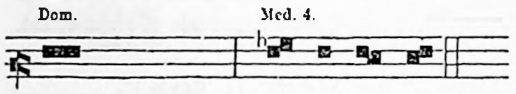
[2] In many choral books the word or words to be sung by the chanters alone, are divided off by a double bar, and it is from this mark that the singers should continue the rest of the antiphon. Otherwise they should come in at a sign given by the director of the choir, or by the chanter.

ever the Office is accompanied with the organ, however, the antiphons after the psalms may be *supplied*[1] by that instrument. On Semi-Doubles, the antiphon is given out as before, and after a word or two of it, the first verse[2] of the psalm is intoned by the chanters, as explained in the next paragraph. The antiphon, if it be not supplied by the organ, is sung entire *after* the psalm.

10.—The first verse of the psalm is, on Doubles and Semi-Doubles, intoned by two chanters, on all the four parts of the psalm-melody, just as we have given the verse *Dixit Dominus* in each of the tones. The remaining verses are sung by the choir, the side opposite the celebrant commencing on the second verse, the other side taking the next verse, and so on, alternately throughout the whole psalm. Observe, however, that the second and remaining verses of each psalm are sung like the verse *Donec ponam*,[3] *i. e.* on only three parts of the psalm-melody, the choir commencing in each case on the *dominant*, not on the first degree, or commencement. The *conclusion*[4] of the psalm-melody being variable in some of the tones, the choir must be careful to listen how the chanters end the first verse, so as to sing the same conclusion in the remaining verses.

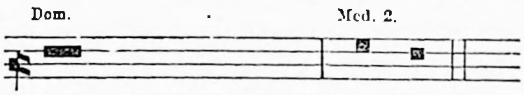
11.—In the case of the first and fourth tones, it is the practice of the most celebrated choirs of Rome to omit, in singing the second and remaining verses of a psalm, the first *Sol* of the mediation,[5] as in the following examples:

FIRST TONE.



Donec ponam ini - mí - cos tu - os, etc.

FOURTH TONE.



Donec ponam inimícos tu - os, etc.

Another occasional variation of the mediation in some of the tones will be noticed hereafter.[6]

12.—The *Cæremoniale Episcoporum* recommends that the Doxology after each psalm should be chanted more solemnly than the psalm itself—*solemniori vocis modulatione*;—which may be done in the following manner: On Sundays, and ordinary feasts, it should be sung *more slowly* than the verses of the psalm; and on feasts of the first and second class, in addition to this greater slowness, the *full intonation* might be used, as sung at the end of the Canticles.[7]

13.—On feasts of the first and second class the psalms are chanted somewhat more slowly than on ordinary days, when they are sung rather rapidly. Care must be taken, however, always to articulate the words distinctly, avoiding the extremes of drawling and precipitation.

---

[1] See § iv, ch. i, Part III.

[2] On some Semi-Doubles the commencement of the antiphon is the same as that of the psalm. In such cases, they who intone the first verse of the psalm must not repeat the words sung by the chanter, but continue the verse from those words.

[3] See table of festival intonations, ‖ i, § ii, Part II.

[4] The conclusion depends on the antiphon of each psalm. Hence, when the antiphons are sung, the chanters must end their intonation with that conclusion which is indicated in the Antiphonary, supposing the tone to have various endings.

[5] In the case of the first tone this rule applies, of course, only when the mediation given in the first place is sung in preference to that in the second place. See table of intonations, ‖ i, § ii, Part II.

[6] See ¶ 21, § iv, Part II.

[7] See ch. ii, Part II.

14.—A very short pause should be made before the *, and the |, whenever they occur in the psalms.

15.—Special attention should be paid to accent syllables marked thus ′, and to avoid the common fault of hurrying over a long or accented penultima, before a pause, in order to rest on the final syllable, *e. g.* in the words *sanctórum, tuórum,* etc.

16.—On each side of the choir all should take up their verse of a psalm immediately at the conclusion of the preceding one,—begin, and end at the same moment together. When the psalms are accompanied with the organ, however, it will be necessary, in some of the tones, to make a short pause between the verses, to enable the organist to connect them together by appropriate modulations.[1]

17.—The director of the choir will observe, that according to the best authorities the psalms should be sung on a uniform pitch, the sound of *La*, *Sa*, or even (on great solemnities) *Do*, being taken for the *dominant* of all the tones.[2] He should also be careful to suppress at once every attempt at *harmonizing*[3] the tones, on the part of the members of the choir. The Roman chant should be sung in unison, and the by no means easy task of harmonizing it should be left to the organist.

---

§ IV.—ADAPTATION OF THE WORDS OF THE PSALMS TO THE VARIOUS INTONATIONS.

18.—The manner of adapting the text of the psalms to the respective mediations and conclusions of the various intonations, is a point of great importance in psalmody, and one, at the same time, concerning which there are some differences of opinion. Most manuals of plain-chant, however, give the following general rules:—

19.—*First.*—In all dactylic words, *i. e.* those of more than two syllables, having the penult short, and the antepenult accented, *e. g. Dóminus, Spirítui, timéntibus, misericórdia,* etc., the penult does not count, in numbering the syllables, but is considered as one syllable with that before

---

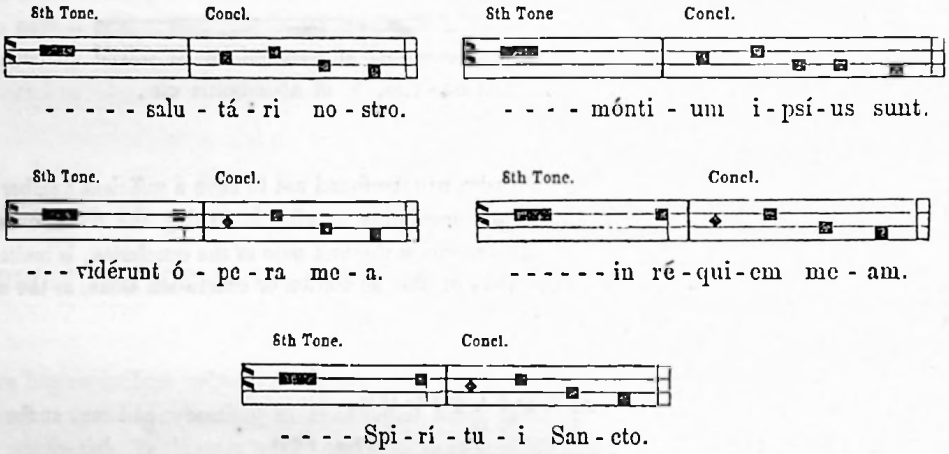
[1] The *Cæremoniale Episcoporum* prescribes that the psalms should be chanted without the accompaniment of the organ —*organum pulsari solet in fine cujuslibet psalmi.* The contrary custom, however, says Father Pernarelli, in his *Istituzioni di Canto Fermo,* has become general, "in virtue of a benign interpretation of the passage cited; forasmuch as a moderate and grave accompaniment does not drown or confuse the sacred words, but, on the contrary, helps to support and bring out the voices of the singers," etc. Should it be preferred to follow the prescription of the *Cæremoniale Episcoporum,* the organist must be careful to take up at the end of each psalm that tone in which the singers left off, (even supposing them to have fallen from the original pitch,) modulating, by appropriate harmonies, into the key in which the next psalm is to be sung.

[2] This must be regulated more or less according to the voices of the singers. Yet experience shows that there is, generally speaking, less danger of what is called *flat singing,* when the psalms are chanted on a moderately high pitch. At the same time, any thing like *screaming,* whether on the part of the whole choir, or of individual members of it, should be carefully avoided.

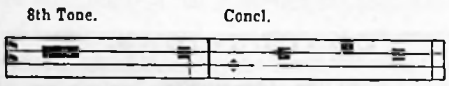
[3] We trust we may be pardoned for applying the word *harmony* to the absurd combinations in question.

or after it. Thus, the regular number of syllables for the mediation, *e. g.* of the first tone, is four: yet we sing *Domino meo*, five syllables, to this mediation, according to the rule, the penultima *mi* of *Domino* not being counted.[1]

20.—The *Directorium Chori* furnishes us with examples of exceptions to the above rule. Thus, in the formula of the fourth tone, as reproduced in our manual[2] from that work, we find, in the mediation, the penult *mi* of the dactylic word *Domino*, reckoned as a separate syllable, and having a note peculiar to itself—a note differing from that before and after it,—which is not the case with the mediations of the other tones. Again, in the *Directorium Chori* we find examples of similar exceptions in the case of the eighth tone. In that work the ninety-fourth psalm is represented in full, with notes, to the eighth tone, with the first conclusion. The note *Si*, of the conclusion, is given sometimes to an accented syllable, sometimes to a final, and, in the case of a dactylic word, to the penultima. Thus:


8th Tone. Concl.
- - - - - salu - tá - ri no - stro.
8th Tone Concl.
- - - - mónti - um i - psí - us sunt.
8th Tone. Concl.
- - - vidérunt ó - pe - ra me - a.
8th Tone. Concl.
- - - - - - in ré - qui - em me - am.
8th Tone. Concl.
- - - - Spi - rí - tu - i San - cto.

In other choral books may be found analogous examples in the case of the second conclusion of the same tone. Thus:



21.—*Second.*—If the syllable immediately before the *, at the mediations of the second, fourth, fifth, and eighth tones, be a monosyllabic word, or a syllable with the acute accent, or the final syllable of a Hebrew word, the melody ascends upon such syllable one note above the dominant, and the last note of the mediation is omitted, as in the following examples:

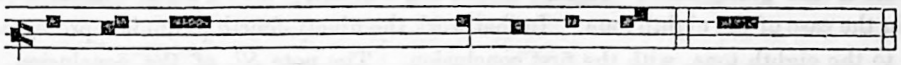
[1] See other examples throughout this work.

[2] See table of intonations, || i, § ii, Part II.

SECOND TONE.

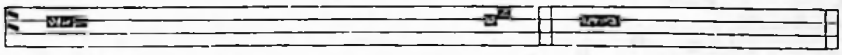
Dó-mi-nus regnávit, decórem indútus est, * indútus, etc.

FOURTH TONE.



In con - verténdo Dóminus captivitá - tem Si - on, * facti etc.

FIFTH AND EIGHTH TONES.

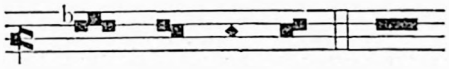


Rogáte quæ ad pacem sunt Jerusa - lem, * et abundántia etc.

22.—*Third.*—Sometimes a verse of a psalm will be found not to have a sufficient number of syllables before the * to sing the dominant and mediation, or after it, to sing the dominant and conclusion. In such cases the dominant, and sometimes the first note of the conclusion, is omitted, and the words (or syllables) are sung to the notes of the mediation or conclusion alone, as the case may be. The following are examples:

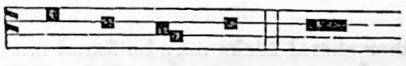
MEDIATIONS.

1st Tone, Ps. 14.



Qui fa - cit hæc * etc.

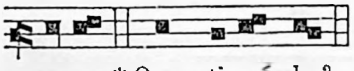
3d Tone, Ps. 38.



The-sau - rí - zat * etc.

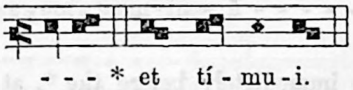
CONCLUSIONS.

1st Tone. Ps. 26.



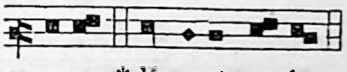
- - - * Quem ti-mé - bo?

1st Tone. Cant. Habacuc.



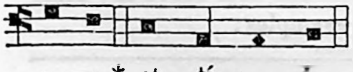
- - - * et tí - mu - i.

1st Tone. Off. of Dead.



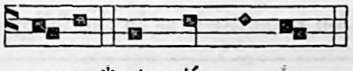
- - - * lú-ce-at e - is.

2d Tone.



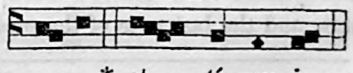
- - - * et tí - mu - i.

3d Tone. 1st Concl.



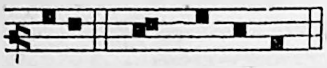
- - - * et tí - mu - i.

3d Tone. 3d Concl.



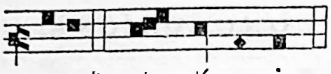
- - - * et tí - mu - i.

4th Tone.



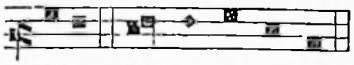
- - - * Quem ti-mé-bo?

4th Tone,



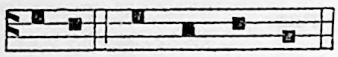
- - - * et tí-mu-i.

4th Tone.



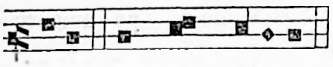
- - - * lú - ce - at e - is.

5th Tone. Ps. 88.



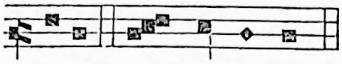
- - - * Fi - at, fi - at.

6th Tone. Ps. 30.



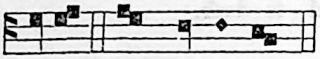
- - - * su - per - vácu-e.

6th Tone. Ps. 27.



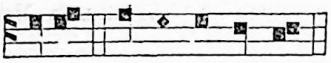
- - - * Laus Is - ra - el.

7th Tone.



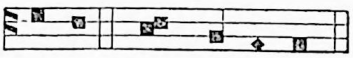
- - - * Laus Is-ra-el.

7th Tone.



- - - * lú-ce-at e - is.

8th Tone.



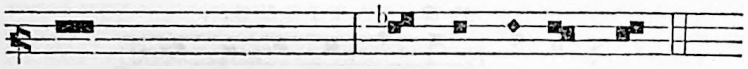
- - - * Laus Is - ra - el.

23.—*Fourth.*—If a note at the commencement of a mediation or conclusion ascend above the dominant, a *final* syllable should not be sung to such note, but the penult should be taken instead, or, if this be short, the antepenult. According to this rule, then, the mediations of the first, third, seventh, and ninth tones, and the conclusions of the fifth and seventh tones, will sometimes require more than the regular number of syllables. In certain cases, it will be necessary even to omit the dominant altogether.

EXAMPLES.

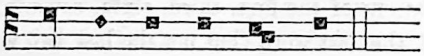
MEDIATIONS.

1st Tone. Ps. 109.



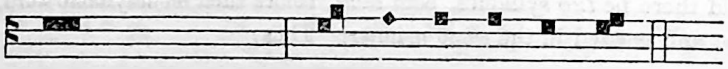
Judicábit - - - - im - plé - bit ru - í - - nas * etc.

3d Tone. Off. of the Dead.



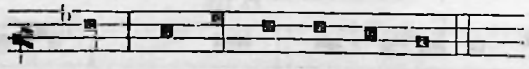
Ré - qui - em æ - tér - nam * etc.

7th Tone. Ps. 109.



Virgam - - - - - Dó - mi - nus ex Si - on * etc.

9th Tone. Ps. 113.



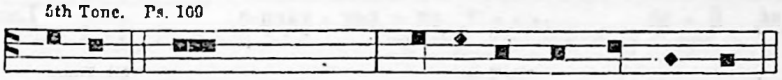
Ma - - re vi - dit et fu - git * etc.

CONCLUSIONS.

5th Tone. Ps. 109.

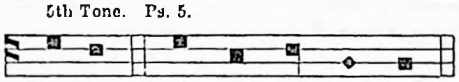
- - - - * scabéllum pe - dum tu - ó - rum.

5th Tone. Ps. 109



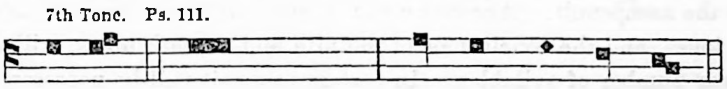
- - - - * - - - - secúndum ór - di-nem Mel-chí - se - dech.

5th Tone. Ps. 5.



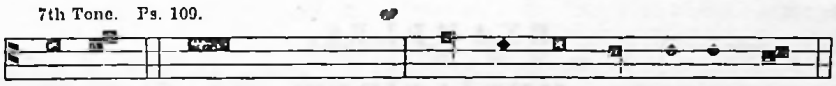
- - - - * co - ro - nás - ti nos.

7th Tone. Ps. 111.



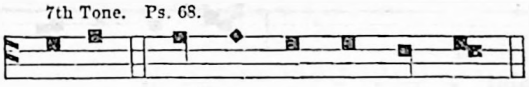
- - - - - * - - - - - peeca - tó - rum pe - rí - bit.

7th Tone. Ps. 109.



- - - - * - - - - - ante lu - cí - fe - rum gé - nu - i te.

7th Tone. Ps. 68.

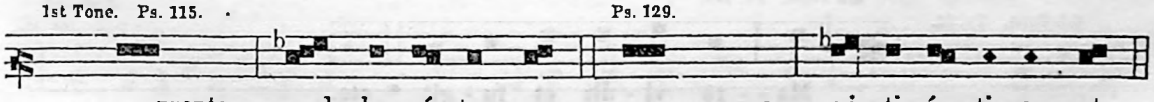


- - - - * Dó - mi - ne vir - tú - tum.

24.—*Fifth.*—In the mediations of the first, third, sixth, seventh, and ninth tones, and in the conclusions of all the tones, if the last word (but not the last two words,) be a monosyllable, the syllable immediately before it is, like the penult of a dactylic word, not counted, but is sung as one syllable either with the monosyllabic word, or with the syllable by which it is itself immediately preceded. Should there be *two* syllables, both *short*, before such monosyllabic word, they are to be considered as one, and treated in the same manner. Thus:

MEDIATIONS.

1st Tone. Ps. 115. Ps. 129.

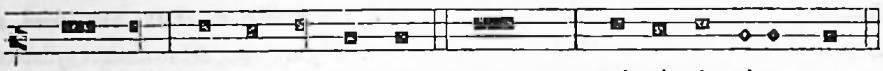


- - - - propter quod lo - cú - tus sum. - - - - pro - - pi - ti - á - ti - o est.

3d Tone. Ps. 120.

Per diem sol non u - ret te. - - - pro - pi -ti - á - ti-o est.

6th Tone. Magnificat.



- - - má - gna qui po - tens est. - - - pro - pi - ti - á - ti-o est.

7th Tone. Ps. 138.

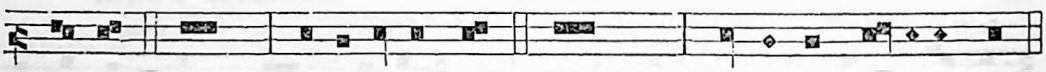
- - - et co - gno-ví-sti me. - - - pro - pi - ti - á - ti-o est.

9th Tone. Ps. 113.

Ad-jí - - ciat Dó-mi-nus su-per vos.

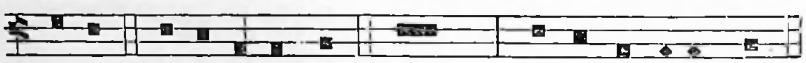
CONCLUSIONS.

1st Tone. Ps. 119. Ps. 109.



- - - - - * - - - et e - xau-dí - vit me. - - ante lu - cí - fe-rum gé-nu-i te

2d Tone. Ps. 5. Ps. 121.



- - - * co - ro - ná-sti nos. - - - di - li-gén - tibus te.

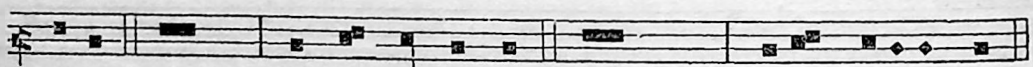
3d Tone. Ps. 110. 1st Concl. 3d Concl.

- * - - - - dé - dit ti-mén-tibus se. dé - dit ti - méntibus se

4th Tone. Ps. 68. 1st Concl. Ps. 53. 2d Concl.

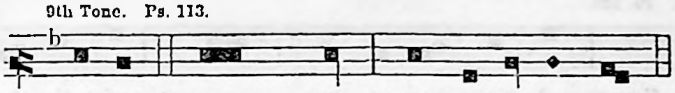
- - - * - - - tem - pé-stas de-mérsit me. - - - virtú - te tu-a jú-di-ca me.

6th Tone. Ps. 62.



- - - * - - - - et præ - cin - xit se. - - - virtúte tu-a jú-di-ca me.

9th Tone. Ps. 113.

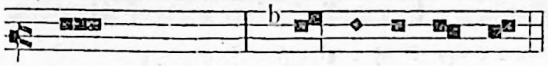


- - - * - - - protē - ctor e - ó-rum est.

25.—If, however, *two monosyllables* terminate the mediations of the first, third, sixth, and seventh tones, or the conclusions of any of the tones, they are sung as two distinct syllables. Thus:

FIRST TONE.

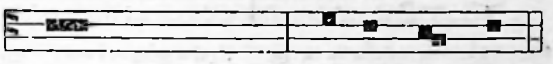
Ps. 123. Med.



Cum exúrgerent hó - mi-nes in nos.

THIRD TONE.

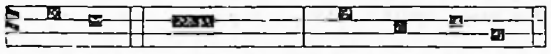
Ps. 138. Med.



- - - - scientia tu - a ex me.

FIFTH TONE.

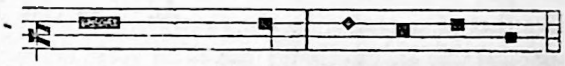
Ps. 121. Concl.



- - - * loquébar pa - cem de te.

SIXTH TONE.

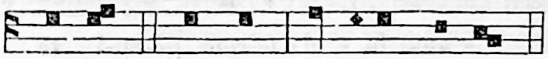
Ps. 139. Med.



- - - iniquitā - tis in me est.

SEVENTH TONE.

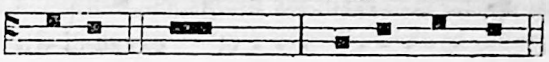
Ps. 37. Concl.



- - - * ne dis - ces-seris a me.

EIGHTH TONE.

Ps. 15. Concl.



- - - * - - - requi - és-cet in spe.

CHAPTER II.

INTONATIONS OF THE CANTICLES.

1.—The canticles *Benedictus* and *Magnificat* are always sung on all the four parts of intonation throughout, each verse being chanted like the first, or rather, in the case of the *Magnificat*, as the first verse would be sung if it were not too short to admit the full intonation in any of the tones.

2.—The canticles are always chanted more slowly and solemnly, and in less of a *reciting*, and more of a *singing*, tone of voice than the psalms. The pauses, too, must be carefully observed.

3.—The first verse of the *Magnificat* (with which we are here chiefly concerned,) is intoned, like that of a psalm, by the chanters. If an organ accompany Vespers, the second verse may be supplied[1] by an interlude; the third verse is sung by both sides of the choir united, with a moderate accompaniment of the organ; the fourth verse is treated like the second, the fifth like the third, and so on to the end.[2] The Antiphon which was sung before the canticle may, at the end, as in the case of the psalms, be supplied by a short symphony.[3] But if Vespers are not accompanied with the organ, the second and remaining verses of the *Magnificat* are chanted, like those of a psalm, by the two choirs alternately, and the Antiphon is sung after as well as before it.

INTONATIONS OF THE

MAGNIFICAT.[4]

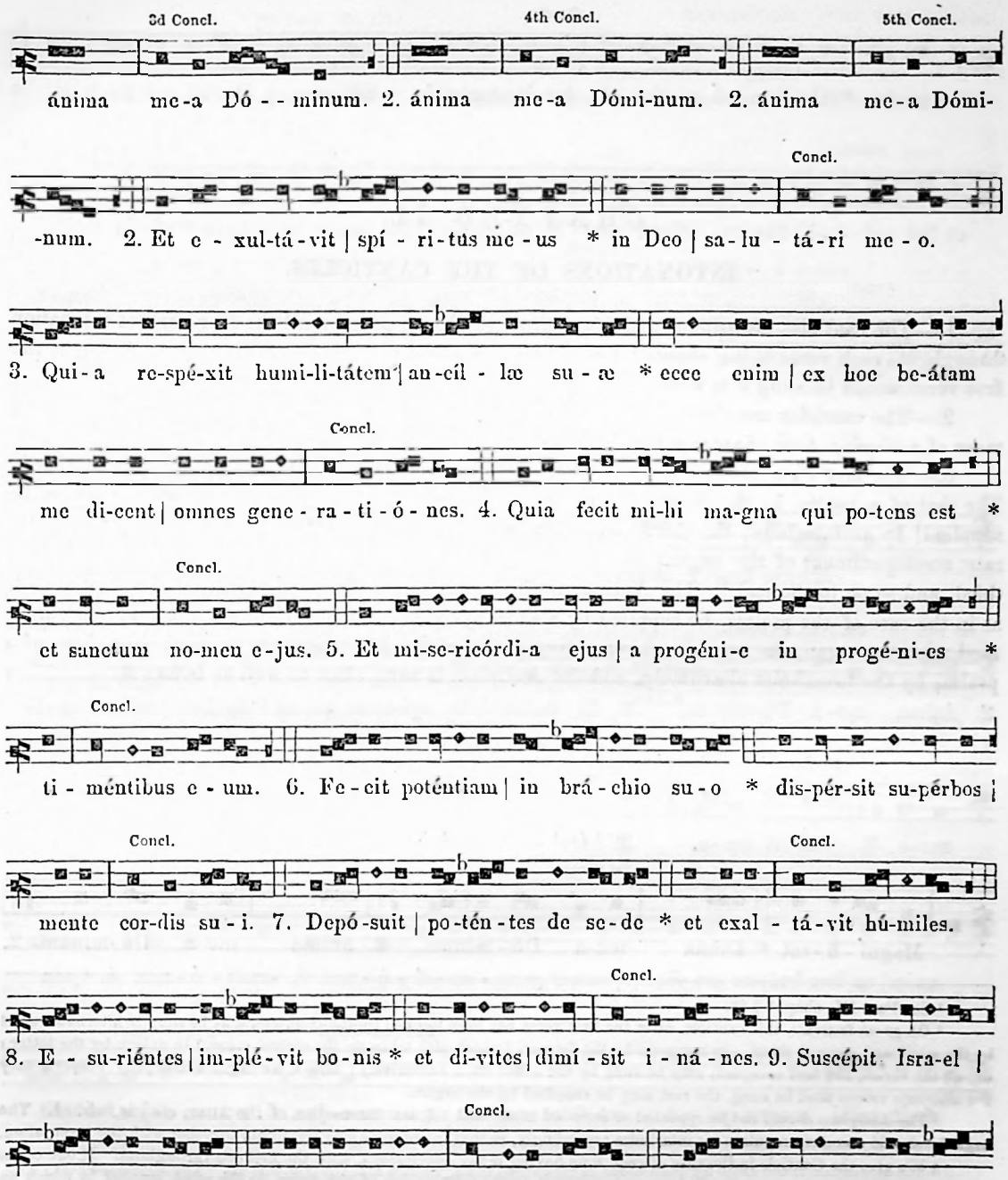
FIRST TONE.

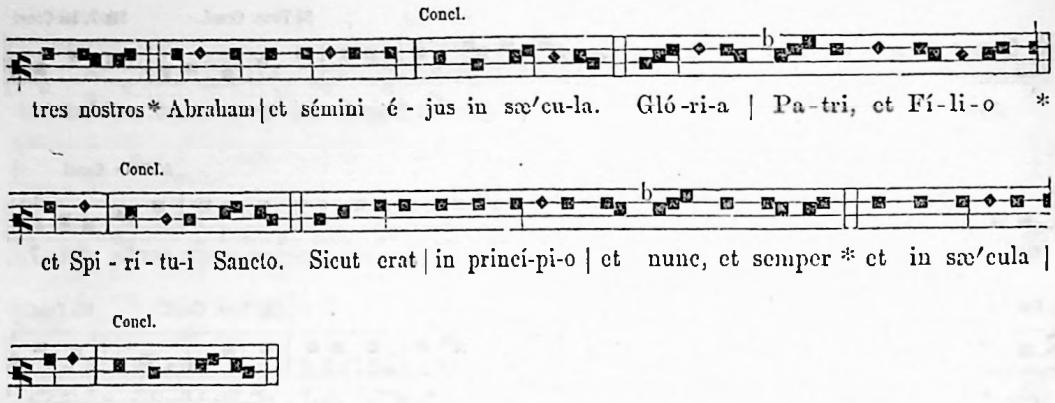
[1] See Part III. chap. i § iv.

[2] On great festivals, this canticle, after the first verse has been intoned by the chanters, may be sung in alternate verses by the select and general choir,—in harmony by the former, (which also takes up the second verse,) in unison by the latter: or, all the verses, the first excepted, may be sung by the select choir exclusively; and if an organ accompany Vespers, only the alternate verses need be sung, the rest may be supplied by the organ.

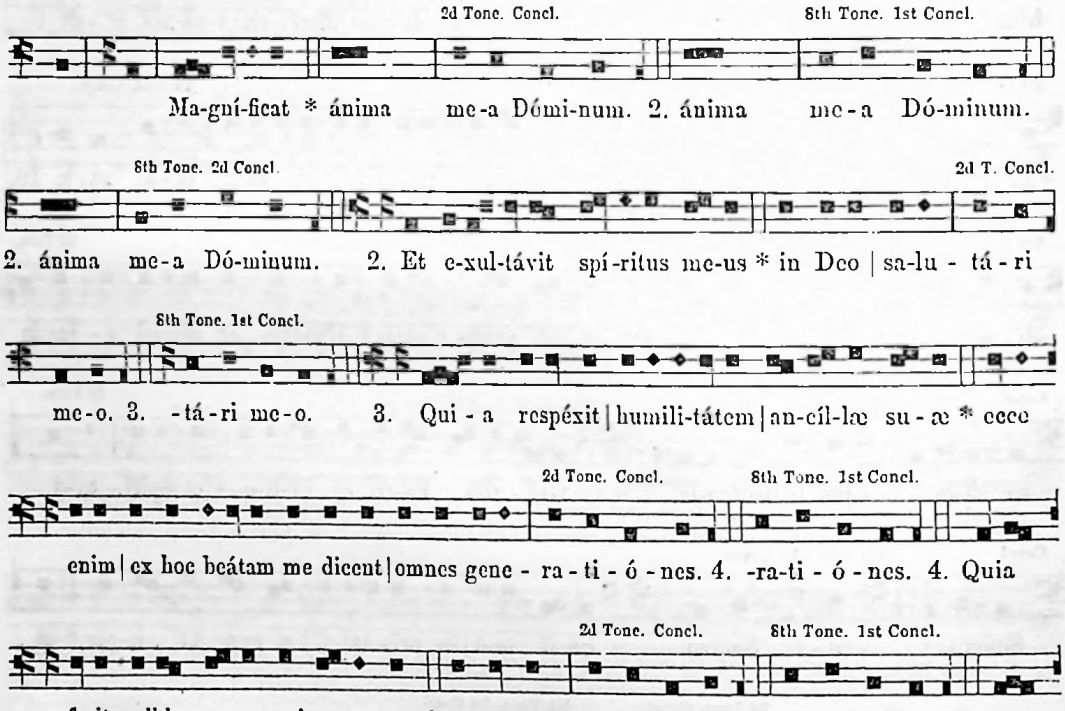
[3] The Antiphon should not be repeated or supplied at the end till the incensation of the Altar, etc., is finished. The organist should therefore regulate his interludes accordingly, so that the canticle may terminate together with the incensation.

[4] We give the Canticle in the case of each tone having many conclusions, with the *first* one throughout. If one of the other conclusions is to be sung, it will be easy to adapt it to the termination of the verse, in the same manner in which we have adapted the words *mea Dominum* to the different conclusions.

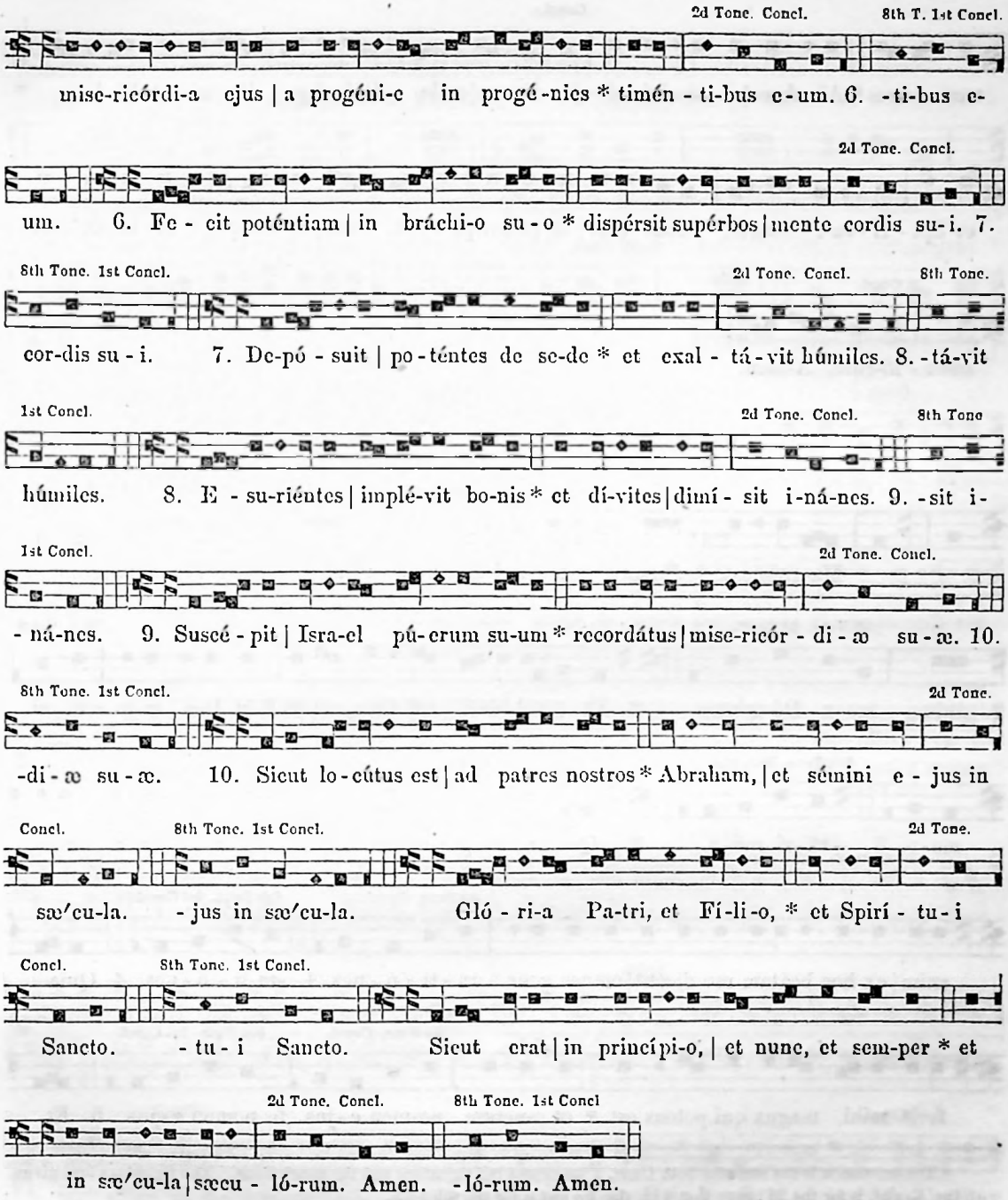

3d Concl.
4th Concl.
5th Concl.
ánima me-a Dó - - minum. 2. ánima me-a Dómi-num. 2. ánima me-a Dómi-
Concl.
-num. 2. Et e - xul-tá-vit | spí - ri-tus me-us * in Deo | sa-lu - tá-ri me - o.
3. Qui-a re-spé-xit humi-li-tátem | an-cíl - læ su - æ * ecce enim | ex hoc be-átam
Concl.
me di-cent | omnes gene - ra - ti - ó - nes. 4. Quia fecit mi-hi ma-gna qui po-tens est *
Concl.
et sanctum no-men e-jus. 5. Et mi-se-ricórdi-a ejus | a progéni-e in progé-ni-es *
Concl.
ti - méntibus e - um. 6. Fe-cit poténtiam | in brá - chio su - o * dis-pér-sit su-pérbos |
Concl.
Concl.
mente cor-dis su - i. 7. Depó-suit | po-tén-tes de se-de * et exal - tá-vit hú-miles.
Concl.
8. E - su-riéntes | im-plé-vit bo-nis * et dí-vites | dimí - sit i - ná - nes. 9. Suscépit Isra-el |
Concl.
pú - erum su-um * recordátus | miseri - cór-di-æ su-æ. 10. Si - cut locútus est | ad pa -


Concl.
tres nostros * Abraham | et sémini é - jus in sæ'cu-la. Gló-ri-a | Pa-tri, et Fí-li-o *
Concl.
et Spi - rí - tu-i Sancto. Sicut erat | in princí-pi-o | et nunc, et semper * et in sæ'cula |
Concl.
sæcu - ló-rum. A-men.

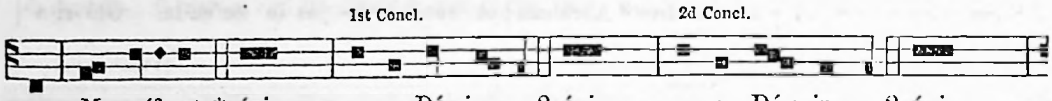
SECOND AND EIGHTH TONES.[1]


2d Tone. Concl.
8th Tone. 1st Concl.
Ma-gní-ficat * ánima me-a Dómi-num. 2. ánima me-a Dó-minum.
8th Tone. 2d Concl.
2d T. Concl.
2. ánima me-a Dó-minum. 2. Et e-xul-távit spí-ritus me-us * in Deo | sa-lu - tá - ri
8th Tone. 1st Concl.
me-o. 3. -tá-ri me-o. 3. Qui - a respéxit | humili-tátem | an-cíl-læ su - æ * ecce
2d Tone. Concl.
8th Tone. 1st Concl.
enim | ex hoc beátam me dicent | omnes gene - ra - ti - ó - nes. 4. -ra-ti - ó - nes. 4. Quia
2d Tone. Concl.
8th Tone. 1st Concl.
fecit mihi magna qui potens est * et sanctum no-men e-jus. 5. nomen e-jus. 5. Et

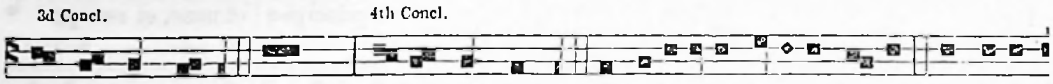
[1] The intonation is the same for both tones, if we except the signature and the conclusions. The signature first given, with the *Fa* clef, is for the 2d tone: that with the *Do* clef is for the 8th tone.


2d Tone. Concl.
8th T. 1st Concl.
mise-ricórdi-a ejus | a progéni-e in progé-nies * timén - ti-bus e-um. 6. -ti-bus e-
2d Tone. Concl.
um. 6. Fe - cit poténtiam | in bráchi-o su - o * dispérsit supérbos | mente cordis su-i. 7.
8th Tone. 1st Concl.
2d Tone. Concl.
8th Tone.
cor-dis su - i. 7. De-pó - suit | po-téntes de se-de * et exal - tá - vit húmiles. 8. -tá-vit
1st Concl.
2d Tone. Concl.
8th Tone
húmiles. 8. E - su-riéntes | implé-vit bo-nis * et dí-vites | dimí - sit i-ná-nes. 9. -sit i-
1st Concl.
2d Tone. Concl.
- ná-nes. 9. Suscé - pit | Isra-el pú-erum su-um * recordátus | mise-ricór - di - æ su - æ. 10.
8th Tone. 1st Concl.
2d Tone.
-di - æ su - æ. 10. Sicut lo - cútus est | ad patres nostros * Abraham, | et sémini e - jus in
Concl.
8th Tone. 1st Concl.
2d Tone.
sæ'cu-la. - jus in sæ'cu-la. Gló - ri-a Pa-tri, et Fí-li-o, * et Spirí - tu - i
Concl.
8th Tone. 1st Concl.
Sancto. - tu - i Sancto. Sicut erat | in princípi-o, | et nunc, et sem-per * et
2d Tone. Concl.
8th Tone. 1st Concl
in sæ'cu-la | sæcu - ló-rum. Amen. -ló-rum. Amen.

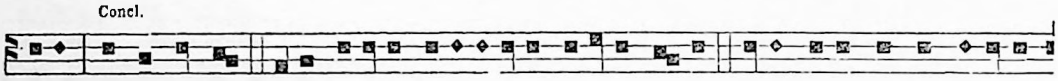
THIRD TONE.



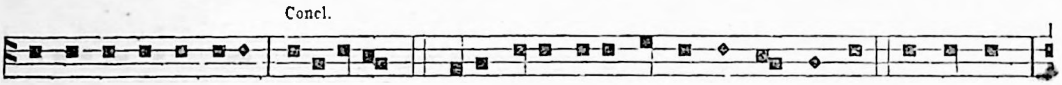
Ma-gnífi-cat * ánima me-a Dóminum. 2. ánima me-a Dó-minum. 2. ánima



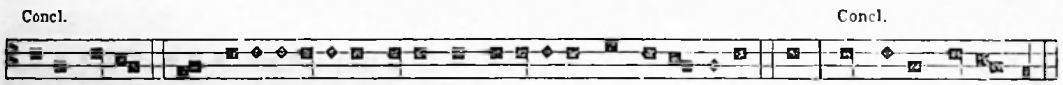
me-a Dómi-num. 2. ánima me-a Dó-minum. 2. Et exultávit | spíritus meus * in Deo |



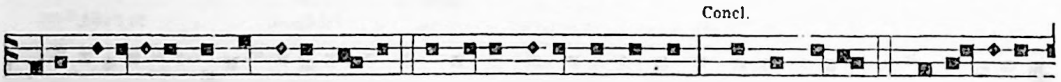
sa-lu-tá-ri me-o. 3. Quia respéxit humili-tátem | ancíllæ su-æ * ecce enim | ex hoc beátam



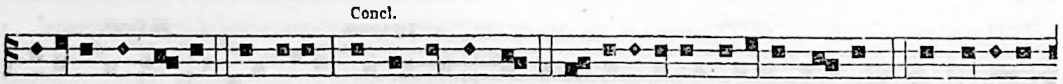
me dicent | omnes gene-ra-ti-ó-nes. 4. Quia fecit mihi magna qui po-tens est * et sanctum |



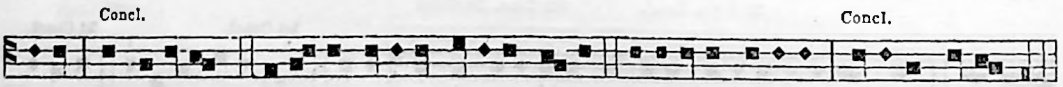
nomen e-jus. 5. Et mise-ricórdi-a ejus | a progéni-e in progé-ni es * ti-méntibus e-um. 6.



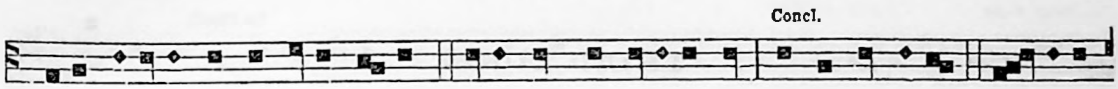
Fecit poténtiam | in bráchio su-o * dispérsit supérbos | mente cor-dis su-i. 7. Depó-suit |



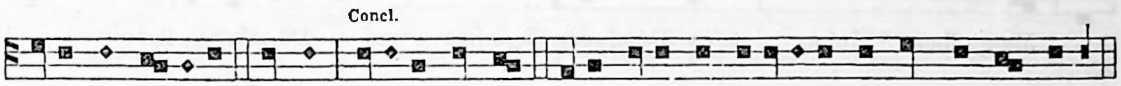
poténtes de se-de * et exal-tá-vit hú-mi-les. 8. E-su-riéntes | implévit bo-nis * et dívites |



dimí-sit i-nánes. 9. Suscé-pit Is-rael | púerum su-um * recordátus | miseri-córdi-æ. su-æ. 10.



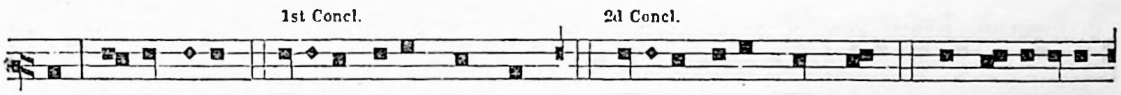
Sicut locutus est | ad patres nostros * Abraham | et sémini é - jus in sæ'cu-la. Gló-ri-a |



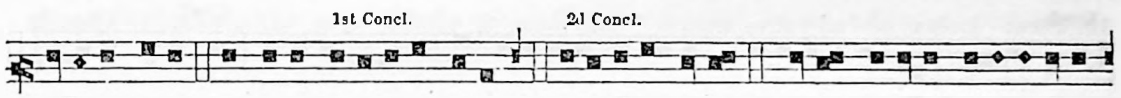
Patri, et Fi-li-o * et Spi - rí-tu-i San-cto. Sicut erat | in princípi-o | et nunc, et sem-per *

et in sæ'cu-la | sæ-cu - ló-rum. A-men.

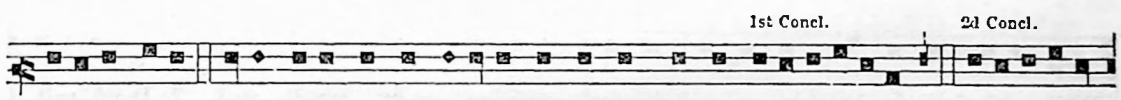
FOURTH TONE.



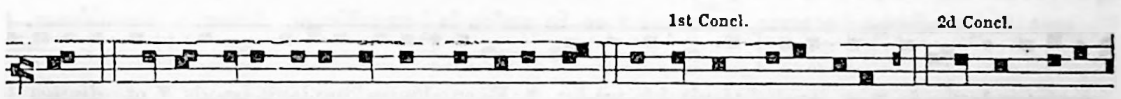
Ma-gní-ficat * á-nima me-a Dó-minum. 2. á-nima me-a Dómi-num. 2. Et e - xultávit |



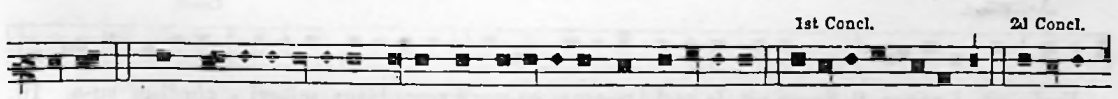
spíritus meus * in De-o | sa-lutá-ri me-o. 3. sa-lutá-ri me-o. 3. Quia respéxit humili-tátem |



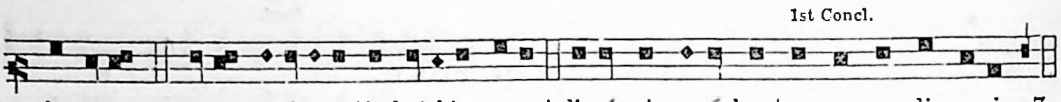
ancíllæ su-æ * ecce enim | ex hoc beátam me di-cent | omnes genera-ti-ónes. 4. genera-ti-ó-



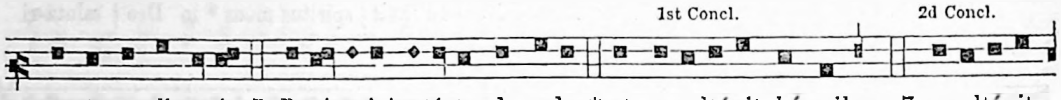
nes. 4. Quia fecit mihi magna | qui potens est * et sanctum nomen ejus. 5. sanctum nomen



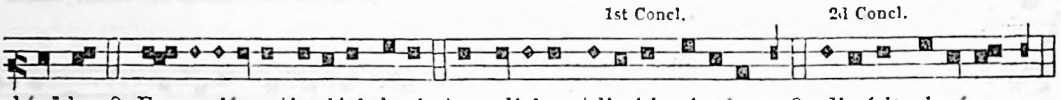
e-jus. 5. Et mi-se-ricórdi-a ejus | a progéni-e in progénies * timéntibus eum. 6. timénti-



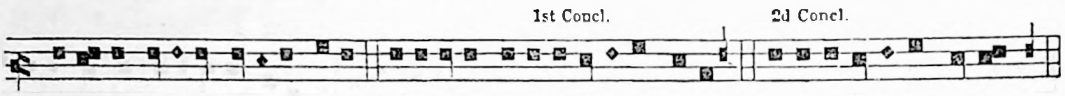
bus e-um. 6. Fecit poténtiam | in bráchio su-o * dispér-sit supérbos | mente cor-dis su-i. 7.



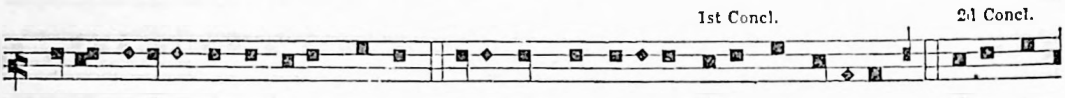
mente cor-dis su-i. 7. Depó-suit | poténtes de sede * et e-xaltávit hú-miles. 7. exaltávit



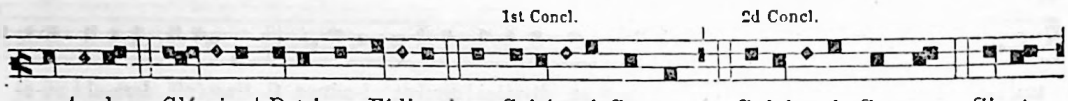
húmi-les. 8. E - su-riéntes | implévit bonis * et dívi-tes | dimísit i-nánes. 9. dimísit i-nánes.



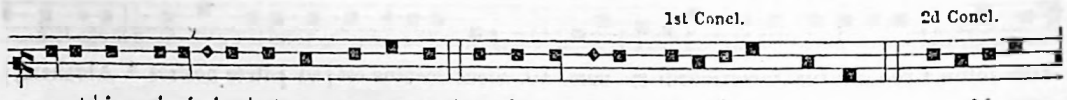
9. Suscépit Isra-el | púerum suum * recordátus | misericórdi-æ suæ. 10. misericórdi-æ su-æ.



10. Sicut locútus est | ad patres nostros * Abraham | et sémini éjus in sæ'cula. éjus in



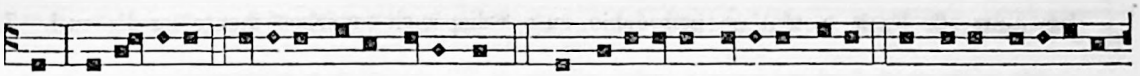
sæ'cu-la. Gló-ri-a | Patri, et Fí-li-o * et Spirí-tu-i Sancto. Spirí-tu-i Sancto. Sicut



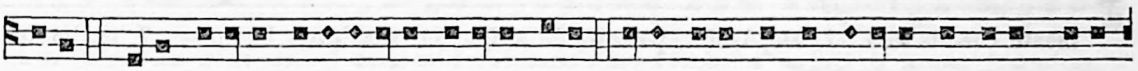
erat | in princí-pi-o | et nunc, et semper * et in sæ'cu-la | sæculórum. Amen. sæculórum.

A-men.

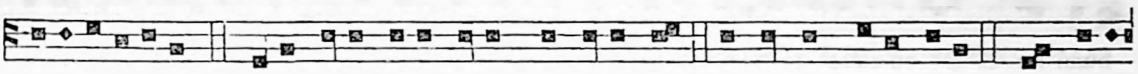
FIFTH TONE.



Magní-ficat * á-nima mea Dóminum. 2. Et exultávit | spíritus meus * in Deo | salutá-ri

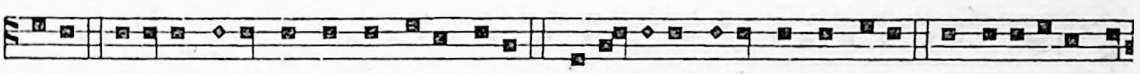


meo. 3. Quia respéxit humilitátem | ancíllæ su-æ * ecce enim | ex hoc beátam me dicent | omnes

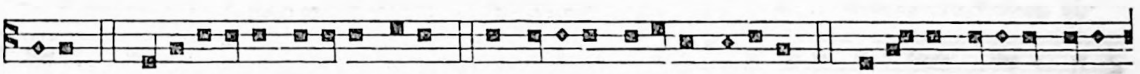


genera-ti-ónes. 4. Quia fecit mihi magna | qui potens est * et sanctum nomen ejus. 5. Et mise-

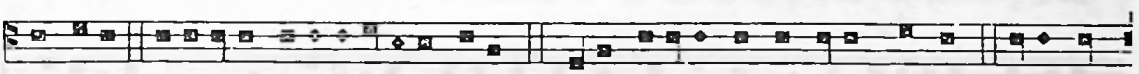
-ricórdi-a ejus | a progéni-e in progénies * timéntibus eum. 6. Fecit poténtiam | in bráchi-o



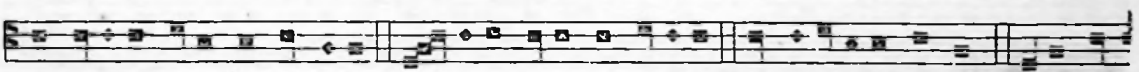
su-o * dispérsit supérbos | mente cordis su-i. 7. Depó-su-it | poténtes de sede * et exaltávit hú-



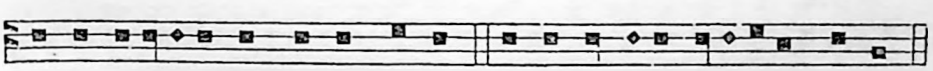
miles. 8. E-su-riéntes | implévit bonis * et dí-vites | dimísit i-nánes. 9. Suscépit Isra-el | pú-e-



-rum suum * recordátus | misericórdi-æ suæ. 10. Sicut locútus est | ad patres nostros * Abraham, |

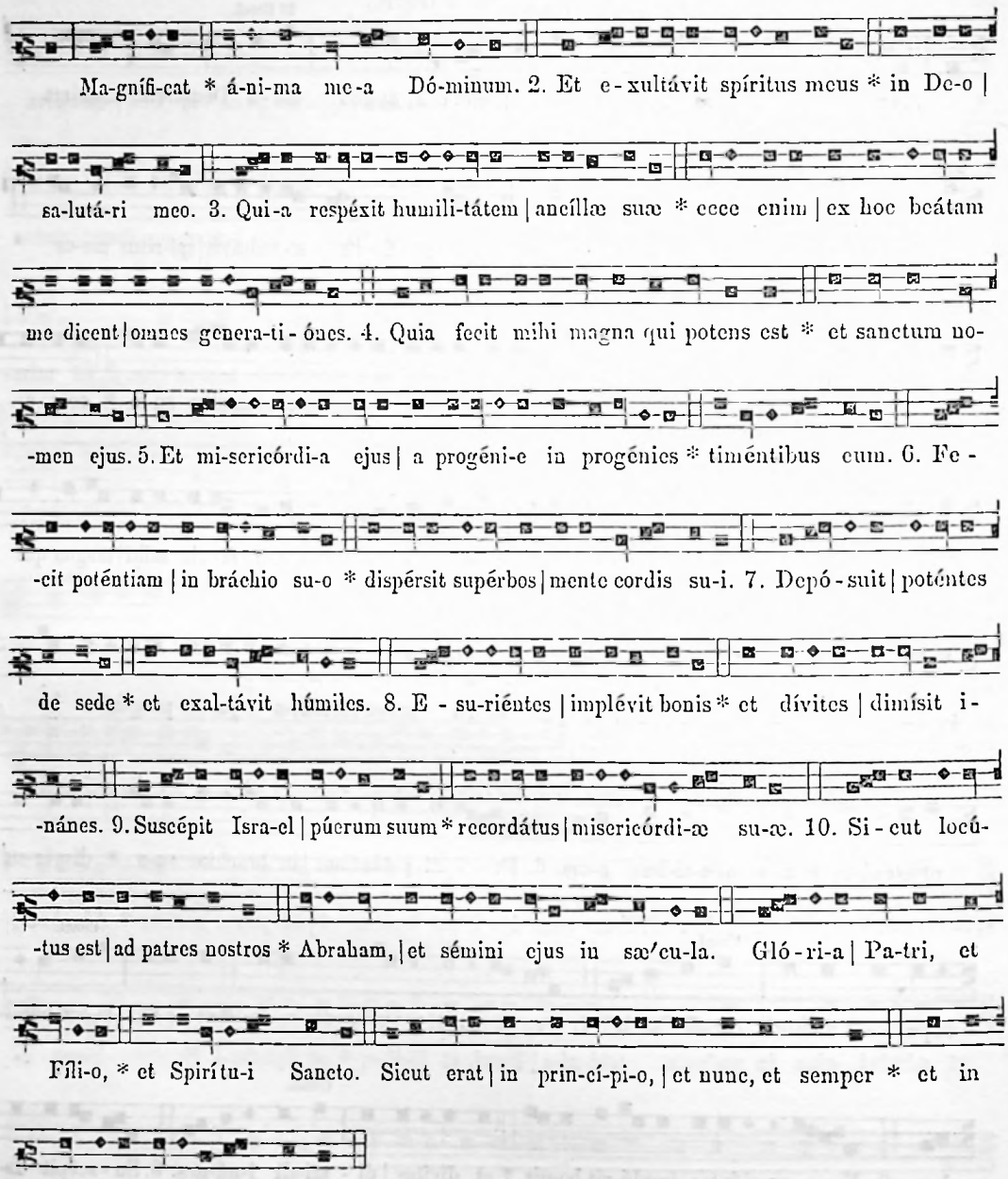


et sémini ejus in sæ'cula. Gló-ri-a | Patri, et Fí-li-o, * et Spirítu-i Sancto. Sicut e-

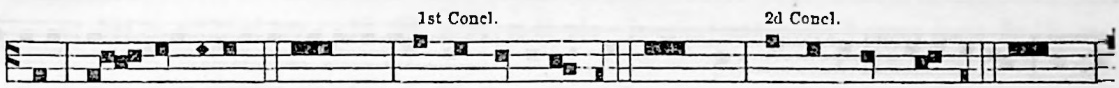


rat | in princípi-o, | et nunc, et semper * et in sæ'cu-la | sæculórum. Amen.

SIXTH TONE.

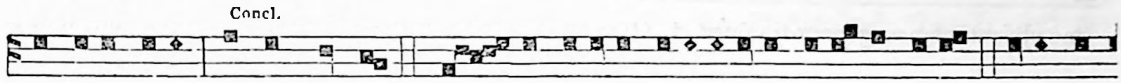

Ma-gnífi-cat * á-ni-ma me-a Dó-minum. 2. Et e-xultávit spíritus meus * in De-o |
sa-lutá-ri meo. 3. Qui-a respéxit humili-tátem | ancíllæ suæ * ecce enim | ex hoc beátam
me dicent | omnes genera-ti-ónes. 4. Quia fecit mihi magna qui potens est * et sanctum no-
-men ejus. 5. Et mi-sericórdi-a ejus | a progéni-e in progénies * timéntibus eum. 6. Fe-
-cit poténtiam | in bráchio su-o * dispérsit supérbos | mente cordis su-i. 7. Depó-suit | poténtes
de sede * et exal-távit húmiles. 8. E-su-riéntes | implévit bonis * et dívites | dimísit i-
-nánes. 9. Suscépit Isra-el | púerum suum * recordátus | misericórdi-æ su-æ. 10. Si-cut locú-
-tus est | ad patres nostros * Abraham, | et sémini ejus in sæ'cu-la. Gló-ri-a | Pa-tri, et
Fíli-o, * et Spirítu-i Sancto. Sicut erat | in prin-cí-pi-o, | et nunc, et semper * et in
sæ'cu-la | sæculórum. A-men.

SEVENTH TONE.

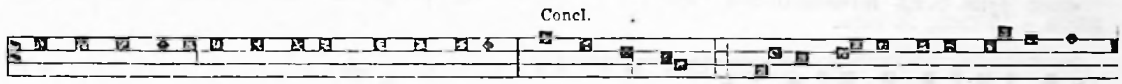


Ma - gní-fi-cat * ánima me-a Dóminum. 2. ánima me-a Dóminum. 2. ánima

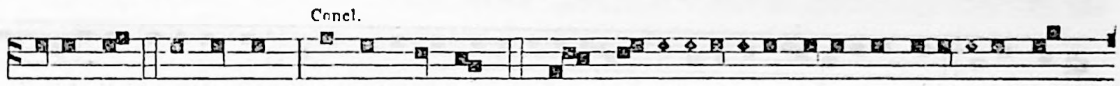
me-a Dómi-num. 2. ánima me-a Dómi-num. 2. Et e-xultávit | spí-ritus me-us *



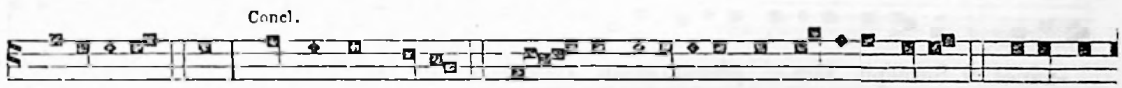
in Deo | salu - tá-ri me-o. 3. Qui - - a respéxit | humilitátem | ancíllæ su-æ * ecce e-



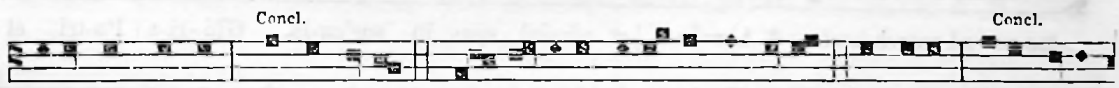
-nim | ex hoc beátam me dicent | omnes gene - ra - ti - ó - nes. 4. Qui-a fe-cit mihi | magna qui



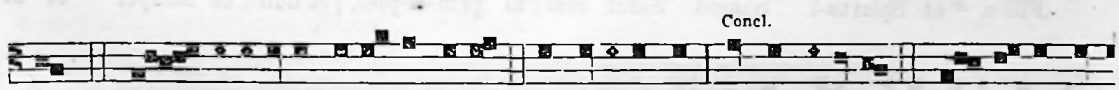
potens est * et sanctum no-men e-jus. 5. Et mi-se-ricórdi-a e-jus | a progéni-e in



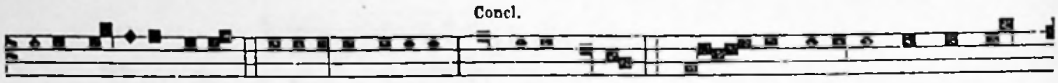
progéni-es * ti - mén-ti-bus e-um. 6. Fe - - cit poténtiam | in bráchio su-o * dispér-sit



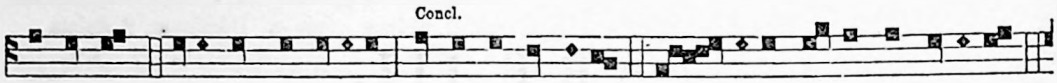
supérbos | mente cor-dis su-i. 7. De-pó-su-it | poténtes de se-de * et e-xal-tá-vit húmi-



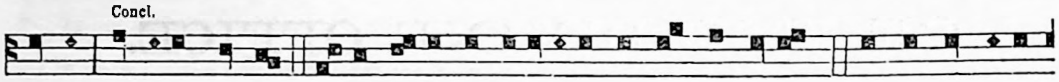
-les. 8. E - - su-riéntes | implé-vit bo-nis * et dívites | di - mí-sit i-ná-nes. 9. Su-scépit Is-



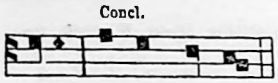
-ra-el | pú-erum suum * recordátus | misc-ri - cór-di-æ su-æ. 10. Si - - cut lo-cútus est | ad pa-



-tres no-stros * Abraham, | et sémini e-jus in sæ'cula. Gló - - ri-a | Pa-tri, et Fí-li-o, *



et Spi - rí - tu-i San-cto. Si-cut e-rat | in princípi-o, | et nunc, et semper * et in sæ'cu-la |



sæcu - ló-rum. A-men.

PART III.

OF THE DIVINE OFFICE.

CHAPTER I.

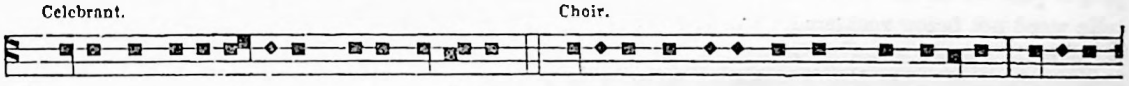
VESPERS.

§ I.—DEUS IN ADJUTORIUM, ETC.

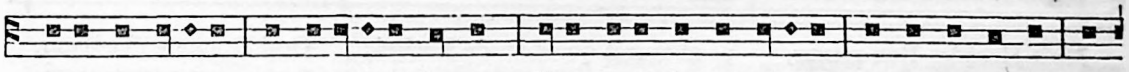
1.—The intonation of this versicle is either *festival* or *ferial*. The former is used at all the Canonical Hours on Doubles and Semi-Doubles. The latter is used on Simples and ferial days at all the Hours except Matins.

‖ I.—FESTIVAL INTONATION.

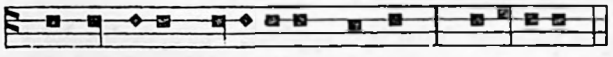
Celebrant. Choir.



℣. Deus | in adju-tó-rium | meum inténde. ℟. Dómine | ad adju-vándum me festína. Glóri-a

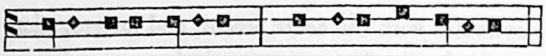


Patri, et Fí-li-o, et Spirí-tu-i Sancto. Sicut e-rat in princi-pí-o, et nunc et semper, et



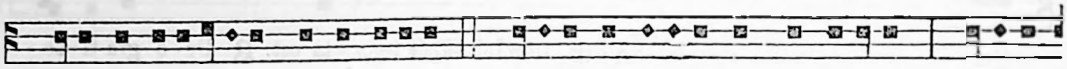
in sæ'cu-la | sæculórum. Amen. Alle-luia.

2.—From Septuagesima Sunday until Thursday in Holy Week, instead of *Alleluia* is sung the following:

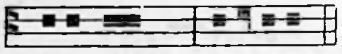


Laus ti-bi Dómine, Rex ætér-næ glóri-æ.

‖ II.—FERIAL INTONATION.



℣. Deus in adjutó-rium me-um inténde. ℟. Dómine ad adjuvándum me festína. Glóri-a



Patri, etc. . . . Alle-luia. *Vel* Laus tibi, etc., as above.

---

§ II—PSALMS.

For the melodies of the psalms, and the manner of singing them, see Part II of this work.

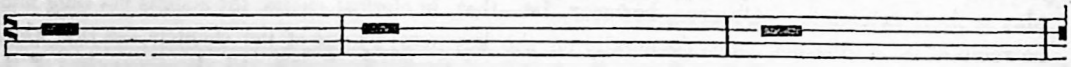
---

§ III.—LITTLE CHAPTER.

3.—After the last antiphon of the psalms, the celebrant sings the Little Chapter, with the proper pauses, on one note, *Do*, throughout, excepting the last two syllables, (the penult of a dactylic word not being reckoned,) which are sung on *La, Sol La*, as in the following

EXAMPLE.

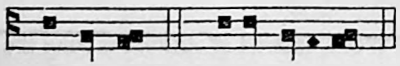
Celebrant.



Misit Heródes Rex manus, ut afflígeret quosdam de Ecclésia. Occídit autem Jacóbum,

fratrem Joánnis gládio. Vídens autem quia placéret Judæ'is, appósuit ut apprehénderet ‖

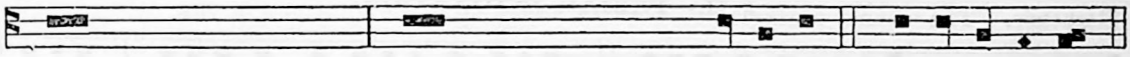
Choir.



et Pe-trum. ℟. Deo grati-as.

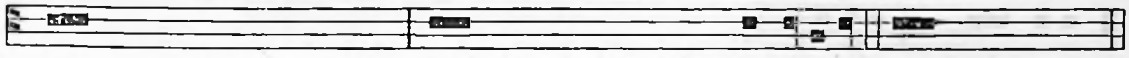
4.—Monosyllables, syllables with the acute accent, and interrogation points, occurring in the course or at the end of the Little Chapter, are respectively sung as follows:

In festo Epiphaniæ. Choir.



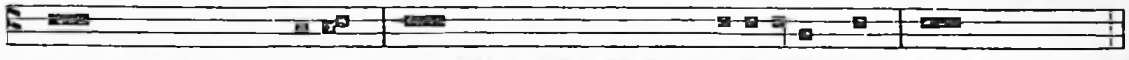
Surge, illumináre, etc. . . . . et glória Dómini super te or-ta est. ℟. De-o gra-ti-as.

In Annuntiatione B. M. V.



Ecce virgo concípiet, etc. . . . . et vocábitur nomen ejus Em-manuel. Bútyrum, etc.

In festo Septem Dolorum.



Quis crédidit audítui nostro? et bráchium Dómini | cui reve-látum est? Et ascéndet, etc.

§ IV.—HYMN.

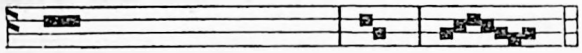
The Little Chapter is followed by the Hymn for the day. The first line is intoned by the celebrant, if this be practicable; otherwise, by one of the chanters. The whole Hymn is then sung by both sides of the choir in alternate stanzas, those on the Gospel side beginning first. If an organ accompany Vespers, the Hymn may be sung by the two choirs united, in unison, with a moderate accompaniment of the organ, or by a select choir, in harmony; and instead of the second, fourth, sixth, in other words, every alternate stanza after the first, being sung, the organist may play a short interlude. Observe, however, 1st—that, in clerical choirs, the stanzas not sung must be recited in a distinct voice (generally on the key-note) by one of the chanters,—a rule which applies also to Antiphons at the end of the Psalms and Canticles, and to the alternate verses of the latter, when not sung;[1] whence the technical expressions, *to repeat with the organ, to supply by the organ,* applied to interludes and symphonies at the Hymns, Canticles, Antiphons, Responses, and other chants. Observe 2dly, that the first and last stanzas of a Hymn, and the Doxology at the Canticles, (the verse *Sicut erat,* etc., included,) must always be sung by the choir, not *supplied* by the organ. The same rule applies to those verses of Hymns, etc., at which it is prescribed to kneel, *e. g.*, *Te ergo quæsumus; O Crux ave spes unica,* etc.

[1] See ¶ 3, ch. ii, Part II.

§ V.—VERSICLES.

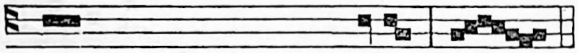
5.—These are intoned immediately after the Hymn by two chanters, the choir making the Response. The manner of singing them varies according to the difference of rite.

|| I.—ON DOUBLES.



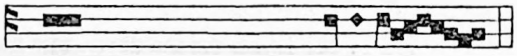
℣. Ave María, | grátia plena. a - - a - - - - - .
℟. Dóminus tecum. um - u - - - - m.

|| II.—ON SEMI-DOUBLES.



℣. Dirigátur Dómine, | orátio mea. a - - - - - .
℟. Sicut incénsum | in conspéctu tu-o. o - - - - - .

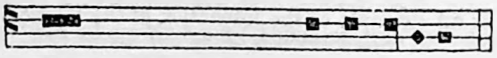
|| III.—ON SIMPLES AND FERIAS.



℣. Exultábunt Sancti | in glóri-a - - - - - .
℟. Lætabúntur | in cubílibus su - - i - - - - s.

6.—At the *Commemorations* at Lauds and Vespers, at the *Preces* in the whole of the Office, at the *Antiphons of the Blessed Virgin Mary* which are sung at the end of the Office, as also after the *Litanies*, before the *Prayer* at Benediction, *Deus qui nobis*, etc., and in other similar circumstances, the Versicle is sung as follows:

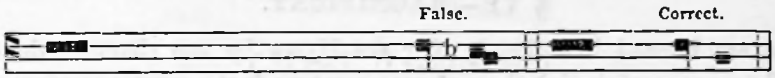
|| IV.



℣. Benedícta tu | in mu-li - é-ribus.
℟. Et benedictus | fructus ven-tris tu - i.

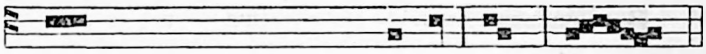
7.—The following very common falsification of the above intonation ought to be avoided:

EXAMPLE.

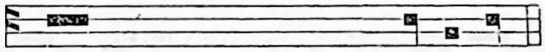


℣. Panem de cœlo | præstitisti e - is. - - - - - - e - is.
℟. Omne delectaméntum | in se habén - tem. - - - - habéntem.

8.—If the last syllable of a Versicle be a monosyllabic word, or have the acute accent, it is sung as follows:

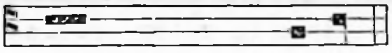


℣. Spíritus Sanctus | supervéniet in te. e - - e - - - - - .



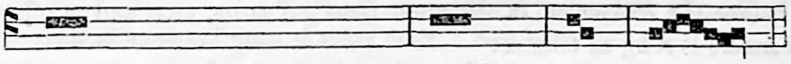
℣. Fiat misericórdia tua Dómine su-per nos.
℟. Quemádmodum sperávimus in te.

℣. Procedámus in pa - ce.



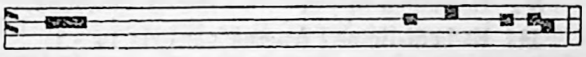
℟. In nómine Christi. A-men.

9.—Versicles with *Alleluia* are sung, on Doubles, as follows:



℣. Ascéndit Deus in jubilatióne. Allelúia. a - - a - - - - - .
℟. Et Dóminus in voce tubæ. Allelúia. a - - a - - - - - .

10.—The following is an example of the intonation of the Versicle at the *Vespers of the Dead:*



℣. Audivi vocem de cœlo | di - céntem mihi.
℟. Beáti mórtui | qui in Dómino mo - ri - untur.

§ VI.—MAGNIFICAT.

(See Chapter II, Part II.)

---

§ VII.—PRAYER.

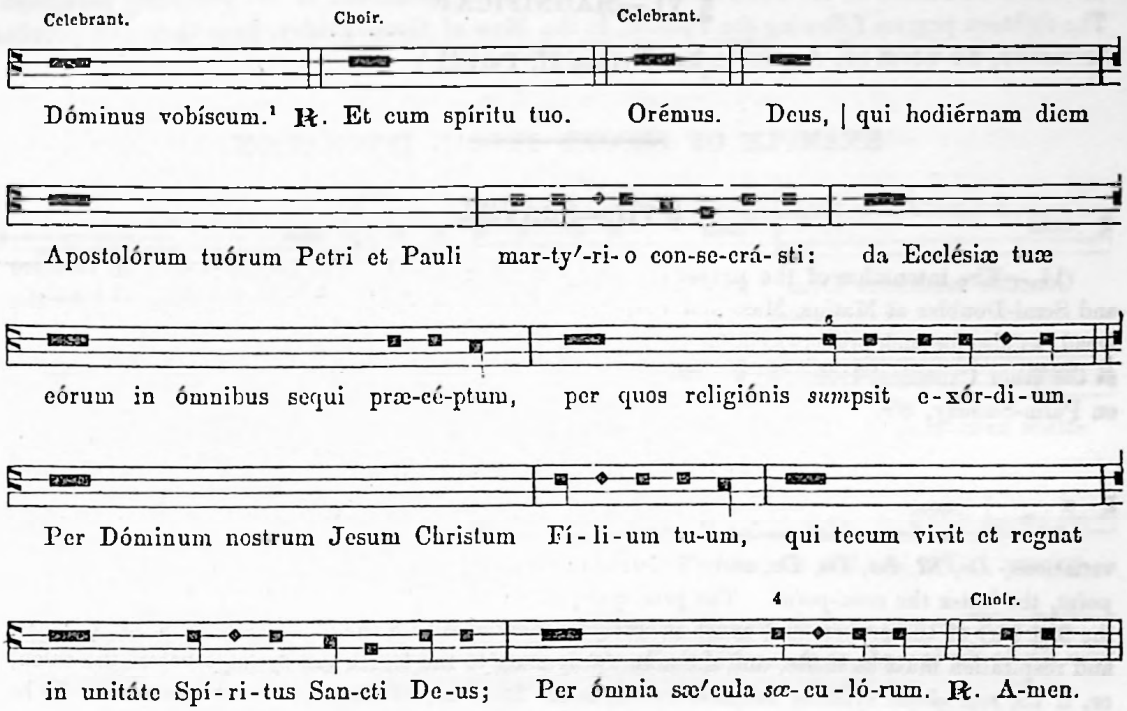
11.—The intonation of the prayer is either *festival* or *ferial*. The former is used on Doubles and Semi-Doubles at Matins, Mass and Vespers; the latter on Simples and Ferial days, and for the Dead, as also for such prayers as occur out of Matins, Mass and Vespers, even on solemn days, *e. g.*, at the other Canonical Hours, at the Blessing of Candles on the feast of the Purification, of Palms on Palm-Sunday, etc.

FESTIVAL INTONATION.

12.—In the festival intonation the prayer is sung on one note, *Do,* with the exception of two variations, *Do, Si, La, Do, Do,* and *Do, Si.* The former of these variations is called the *principal point,* the latter the *semi-point.* The principal point is used to terminate the clause which forms the first part of the prayer, and which is correctly marked with a colon. Before it a slight pause and respiration must be made, and the note *Si* is sung to the fourth-last syllable before the colon, or, if the *second-last* syllable be unaccented, to the fifth-last, so that the ascent from *La* to *Do* be always made on an accented syllable. The semi-point is made in the second clause, at the comma, or semi-colon, and consists of two syllables on *Do, Si,* sometimes three, the last two syllables of dactylic words being sung to *Si,* as if one syllable. If, however, the prayer be too short to allow of two variations, as, for example, on the feast of S. Callistus, Pope and Martyr, or of S. Saturninus, Martyr, the semi-point is omitted, and the principal point alone is used.

13.—When both points are used, the principal point is always sung first in order, then the semi-point. This is to be understood of the prayer itself; for, in the conclusion the inverse order is observed, the semi-point being sung first. Each point is sung but once in the prayer, how many soever the clauses; so that the principal point and semi-point, or, in a prayer requiring it, the principal point alone, having been sung once, the remainder of the prayer up to the conclusion is intoned upon *Do,* without any variation. A prolongation of the voice is made upon the fourth, fifth, or sixth last syllable of the prayer and conclusion, according as best suits the accent. When the conclusion, in the festival intonation, is *Per Dominum,* or *Per eundem,* the semi-point is sung upon *tuum,* and the principal point upon *Sancti Deus.* When the conclusion is *Qui tecum,* or *Qui vivis,* the principal point alone is sung, at *Sancti Deus,* the semi-point being omitted. Observe, that the words *Per omnia sæcula sæculorum,* terminating the conclusion, are intoned, like those terminating the prayer, upon the note, *Do,* without variation.

EXAMPLE OF FESTIVAL INTONATION.


Celebrant.
Choir.
Celebrant.
Dóminus vobíscum.[1] ℟. Et cum spíritu tuo. Orémus. Deus, | qui hodiérnam diem
Apostolórum tuórum Petri et Pauli mar-ty'-ri-o con-se-crá-sti: da Ecclésiæ tuæ
eórum in ómnibus sequi præ-cé-ptum, per quos religiónis *sum*psit e-xór-di-um.
Per Dóminum nostrum Jesum Christum Fí-li-um tu-um, qui tecum vivit et regnat
4
Choir.
in unitáte Spí-ri-tus San-cti De-us; Per ómnia sæ'cula *sæ*-cu-ló-rum. ℟. A-men.

FERIAL INTONATION.

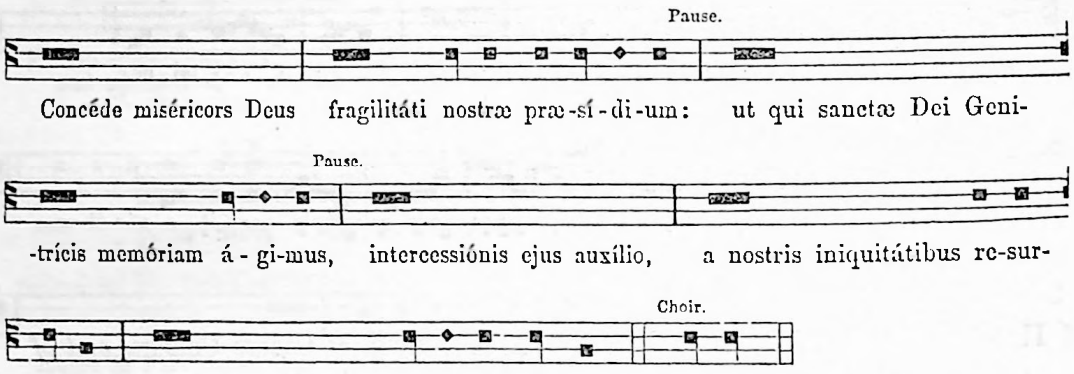
14.—In the ferial intonation the prayer, with its conclusion, is sung on one note, *Do*, throughout, without any variation. In place of the principal point and semi-point a prolongation of the voice and respiration are made. This is the proper manner of reciting the prayer on ferial days, Simples, and in Masses for the Dead.

15.—There is another ferial intonation differing in no respect from that just mentioned, except that it admits an inflection from *Do* to *La*, at the end of the prayer and conclusion. It is used for the prayer after the Antiphon of the B. V. Mary, at the end of the Office, for the prayer after the Sprinkling of Holy Water on Sundays, and for the prayer after the Response, *Libera me*, at the Burial of the Dead; also for the prayers after the Litanies, and for those before and after the Blessing of Candles, of Ashes, and of Palms. The first two prayers, however, at the Blessing of Palms

[1] *Dominus vobiscum*, except at the Preface, is always sung on one note. We would call the attention of those who direct choirs to the true method, as given in this work, of intoning the Responses throughout Vespers, Mass, etc., as they are almost universally falsified, in practice.

are sung with the festival intonation; and the prayers *Deus a quo,* and *Libera nos,* on Good Friday, as also all the prayers before Mass on Holy Saturday, including those for the Benediction of the Font, are recited on the ferial intonation of the Mass, mentioned in the preceding paragraph. The eighteen prayers following the Passion, in the Mass of Good Friday, have their own peculiar intonation, for which see Appendix No. 3. (Holy Week.)

EXAMPLE OF SECOND FERIAL INTONATION.


Pause.
Concéde miséricors Deus fragilitáti nostræ præ-sí-di-um: ut qui sanctæ Dei Geni-
Pause.
-trícis memóriam á-gi-mus, intercessiónis ejus auxílio, a nostris iniquitátibus re-sur-
Choir.
-gámus. Per eundem Christum Dó-minum no-strum. ℟. Amen.

16.—When two or more prayers are sung in succession with the above intonation, the inflexion from *Do* to *La* is made at the end of the last prayer only, and in the conclusion.

§ VIII.—COMMEMORATIONS, ETC.

17.—The Prayer being finished, *Commemorations,* if there be any, are made, by singing the appropriate Antiphons,[1] Versicles and Responses, and Prayers. The Versicle and Response are chanted as at ¶ 6, § v. The Prayer is intoned in the same way as the Prayer before the Commemorations.

18.—Then, the same pitch being maintained, the following is sung:

19.—The following Versicle and Response are then chanted, according to the rite.

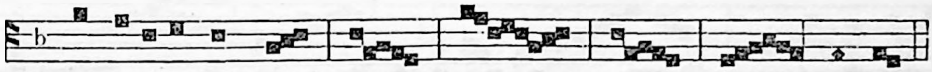
[1] The Antiphon at Commemorations is sung entire by the select choir.

§ IX.—BENEDICAMUS,

AT VESPERS AND LAUDS.

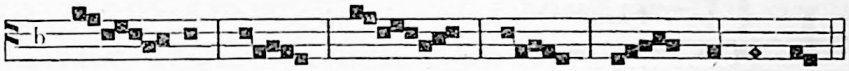
‖ I.—On Solemn Feasts.

Two Chanters.



℣. Be-nedicá-mus Dó - - o¹ - - - - o¹ - - - - - - o¹ - - - - o¹ - - - mi - no.

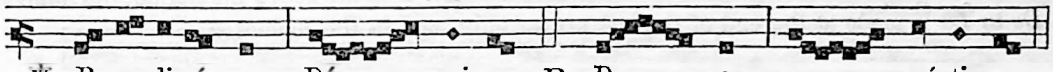
Choir.[2]



℟. De - - - - o o¹ - - - - o¹ - - - - - - o¹ - - - o¹ - - grá-ti - as.

‖ II.—*On Feasts of the* B. V. Mary, *on the* Octaves *of* Corpus Christi, *and of* Christmas, *as also on all Feasts when the Hymn ends with* Jesu tibi sit gloria.

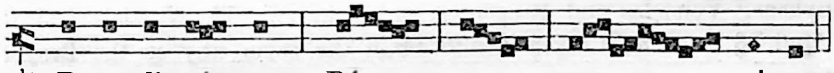
Two Chanters. Choir.



℣. Be-ne-di-cá-mus Dó - - - - - mi-no. ℟. De - - - - o o - - - - grá-ti-as.

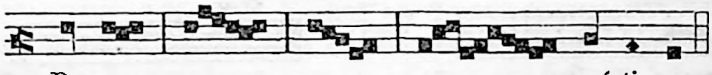
‖ III.—*On Feasts of the* Apostles, *and on* Doubles.

Two Chanters.



℣. Be-ne-di - cá - mus Dó - - - o - - - o - - - - - - - - mi-no.

Choir



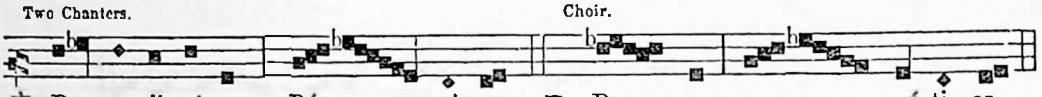
De - o - - o - - - - o - - - o - - - - - - grá-ti - as.

---

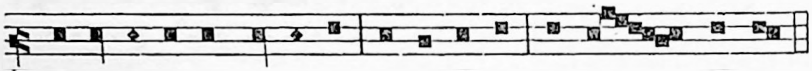
[1] Great care should be taken to avoid singing *ho ho,* as is often heard, by aspirating these passages.

[2] If an organ accompany Vespers, *Deo gratias* need not be sung, but may be recited by the choir on the last note of *Benedicámus Dómino,* whilst the organist plays a short symphony.

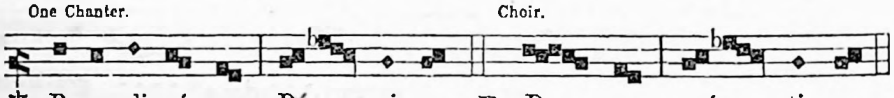
‖ IV.—*On* SUNDAYS *throughout the year; on Sundays in* ADVENT *and* LENT; *on* SEMI-DOUBLES; *and during all* OCTAVES *not of the B. V. Mary.*



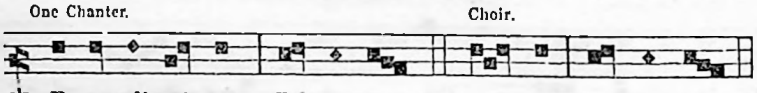
‖ V.—*On* EASTER SUNDAY, *and within its* OCTAVE.



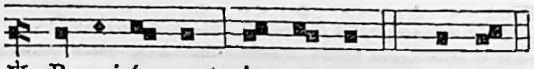
‖ VI.—ON SIMPLES.



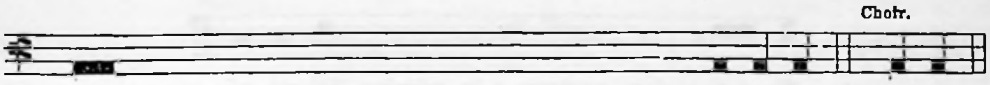
‖ VII.—*In the* FERIAL OFFICE *throughout the year.*



‖ VIII.—AT VESPERS OF THE DEAD.



20.—After the Response *Deo gratias*, the celebrant sings, in a low tone of voice:—

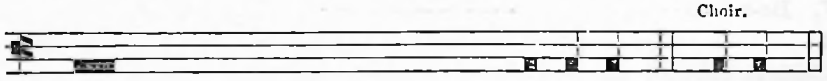


℣.[1] Fidélium ánimæ per misericórdiam Dei | requiéscant in pa-ce. ℟. A-men.

21.—After the *Pater noster*, said in silence, the following is sung:—

℣. Dóminus det nobis suam pa-cem. ℟. Et vitam ætérnam. A-men.

22.—The choir then sing one of the four Antiphons of the Blessed Virgin Mary,[2] according to the season. The Prayer after the Antiphon being ended, the celebrant concludes Vespers by singing, in a low tone of voice:—

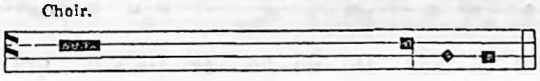


℣. Divínum auxílium | máneat semper no-bís-cum. ℟. A-men.

---

§ X.—PONTIFICAL BENEDICTION.[3]

℣. Sit nomen Dómini | be-ne-dí-ctum.



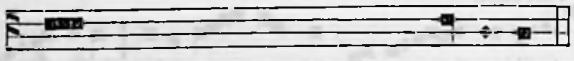
℟. Ex hoc nunc, | et usque in sæ′cu-lum.

---

[1] This, together with what is contained in the next two ¶¶, may be omitted when Vespers are followed by any other function, such as *Benediction*, etc.

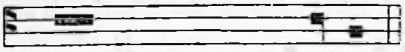
[2] These Antiphons may be sung, like the Hymn at Vespers, etc., either in plain-chant or in harmonized music. In the latter case, we would earnestly advise directors of choirs to eschew the vulgar music commonly sung to the Antiphons and Hymns, and in general all compositions containing tedious and ridiculous repetitions.

[3] It is sung, after *Deo gratias*, when a Bishop is the celebrant, or when the Diocesan Bishop assists at Vespers. With regard to a very common falsification of these ℣. and ℟., see ¶ 7, § v, of the present chapter.



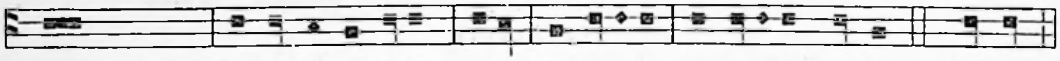
℣. Adjutórium nostrum | in nómine Dó-mi-ni.

Choir.



℟. Qui fecit cœlum, | et ter-ram.

Choir.



℣. Benedícat vos o-mní-potens Deus, Pater, et Fí-li-us, et Spíritus Sanctus. ℟. A-men.

---

§ XI.—THE FOUR ANTIPHONS OF THE B. V. MARY.

¶ I.—Antiphon *from the Vespers of Saturday before the* First Sunday of Advent, *to the Feast of the* Purification, *inclusively.*

ALMA REDEMPTORIS.

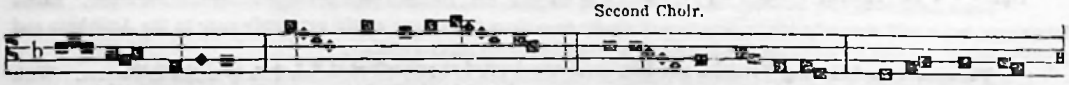
First Choir (on the Gospel side.)

A - - - a - - - - - - - - - lma Redemptó-ris Ma-ter, quæ pér - - vi-a cœ - - - li

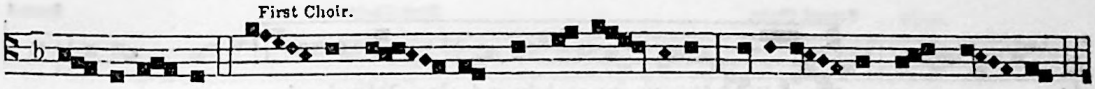
Second Choir. First Choir.

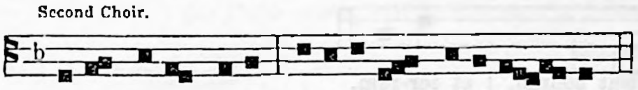
Por - - - ta ma - - - nes, et stel - - la ma - - - ris, suc-curre ca-dénti, Súrgere qui

Second Choir.



cu - rat, pópulo: tu quæ genu-í - - - sti, Natú - - ra miránto, tu-um san-ctum





In Advent.

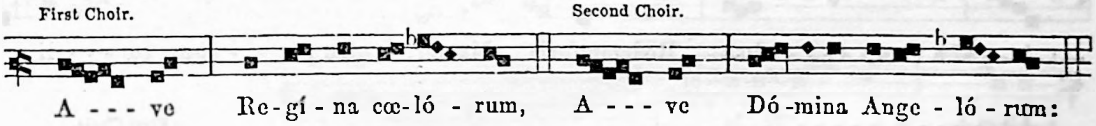
℣.[1] Angelus Dómini | nuntiávit Maríæ.
℟. Et concépit | de Spíritu Sancto.
Orémus.[2] Grátiam tuam, etc.

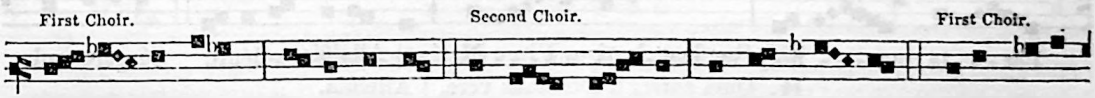
From the first Vespers of Christmas-Day *to the* Purification.

℣.[1] Post partum | virgo invioláta permansísti.
℟. Dei Génitrix, | intercéde pro nobis.
Orémus.[2] Deus, qui salútis, etc.

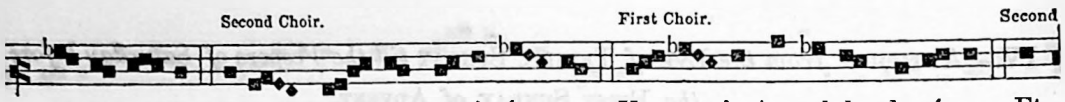
|| II.—Antiphon *from the* Purification *till* Holy Thursday.

AVE REGINA.

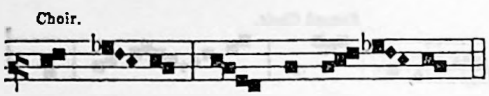




[1] These, and the following Versicles and Responses are chanted as prescribed at ¶ 6, § v, ch. i. Part III.
[2] The Prayer is sung with the second ferial intonation. See ¶ 15, § vii, *ibid.*



glo-ri-ó-sa, Super o-mnes speci-ó-sa, Va---le, | o val-de de-có-ra, Et

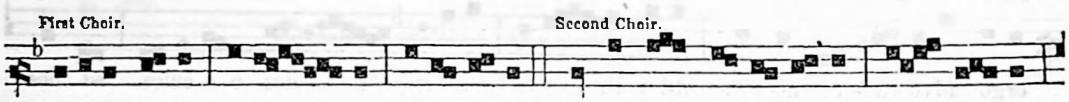


pro no-bis, Chri-stum e-xó-ra.

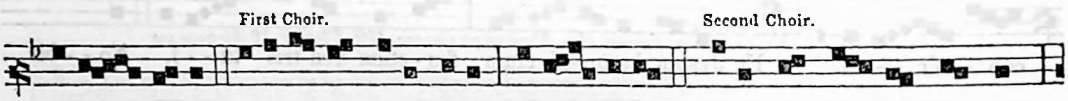
℣.[1] Dignáre me laudáre te, | Virgo sacráta.
℟. Da mihi virtútem | contra hostes tuos.
Oremus.[2] Concéde, miséricors Deus, etc.

‖ III.—Antiphon *from* Holy Saturday *till the* Eve *of* Trinity Sunday.

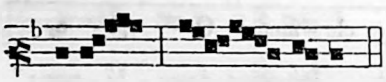
REGINA CŒLI.



Regína cœ-li lætá----re, Alle-lú-ia. Qui-a quem me-ru-í-sti por-tá-re,



Alle---lú-ia. Resurré-xit sicut dixit, Alle--lú-ia. O-ra pro no-bis De-um,



Alle----e-----lú-ia.

℣.[1] Gaude et lætáre, Virgo María, | Allelúia.
℟. Quia surréxit Dóminus vere, | Allelúia.
Orémus.[2] Deus, qui per, etc.

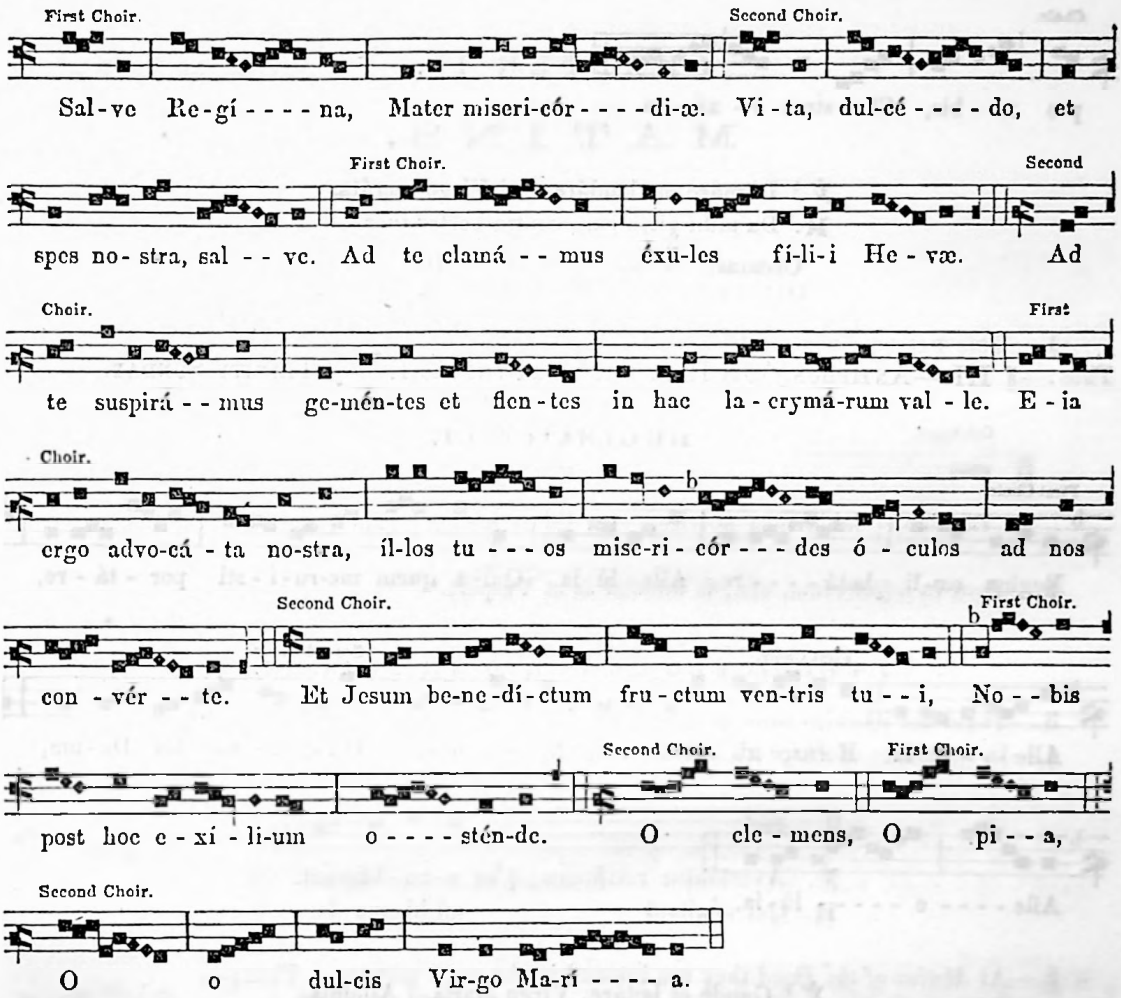
---

[1] See Note 1 on the preceding page.

[2] See Note 2 on the preceding page.

‖ IV.—Antiphon *from the* Eve *of* Trinity Sunday *till the Vespers of Saturday before the* First Sunday *of* Advent.

SALVE REGINA.


First Choir.
Second Choir.
Sal-ve Re-gí - - - - na, Mater miseri-cór - - - - di-æ. Vi - ta, dul-cé - - - - do, et
First Choir.
Second
spes no- stra, sal - - ve. Ad te clamá - - mus éxu-les fí-li-i He - væ. Ad
Choir.
First
te suspirá - - mus ge-mén-tes et flen - tes in hac la - crymá-rum val - le. E - ia
Choir.
ergo advo-cá - ta no-stra, íl-los tu - - - os misc-ri - cór - - - des ó - culos ad nos
Second Choir.
First Choir.
con - vér - - te. Et Jesum be-ne-dí-ctum fru - ctum ven-tris tu - - i, No - - bis
Second Choir.
First Choir.
post hoc e - xí - li-um o - - - - sténde. O cle - mens, O pi - - a,
Second Choir.
O o dul-cis Vir-go Ma-rí - - - - a.

℣.[1] Ora pro nobis, | sancta Dei Génitrix.
℟. Ut digni efficiámur | promissiónibus Christi.
Orémus.[2] Omnípotens, sempitérne, etc.

[1] See Note 1 on page 81.

[2] See Note 2 on page 81.

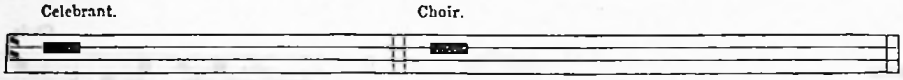
CHAPTER II.

MATINS.

§ I.—VERSICLES.

DOMINE, LABIA MEA, ETC.

1.—This Versicle, with its Response, is the same in the ferial as in the festival intonation. Thus:—



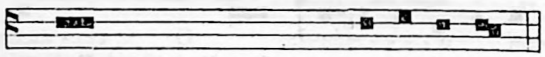
℣. Dómine, | lábia mea apéries. ℟. Et os meum | annuntiábit laudem tuam.

2.—*Deus in adjutorium*, etc., is intoned as at Vespers.[1]

VERSICLES AFTER THE PSALMS.

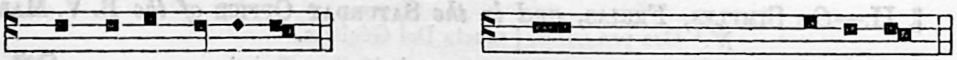
3.—These are likewise sung as at Vespers,[2] according to the difference of rite.

4.—In the Office of *Holy Week* these Versicles are sung as follows:



℣. Avertántur retrórsum, | et e-ru-béscant.
℟. Qui cógitant mi-hi ma-la.

5.—At *Matins of the Dead* they are intoned in the same manner. Thus:—

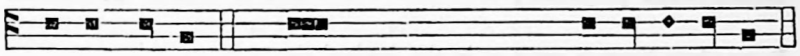


℣. A por-ta ín-fe-ri. ℟. Erue Dómine, | ánimas e-ó-rum.

[1] See § i, ch. i, Part III. [2] See § v, *ibid.*

6.—Immediately before the Absolution, *Pater Noster*, terminating with a Versicle and Response, is sung as follows:

Hebdomadary.



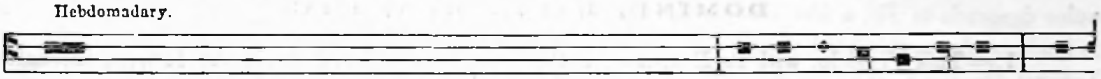
Pa-ter no-ster. ℣. Et ne nos indúcas | in ten-ta-ti-ó-nem.
℟. Sed líbera nos a ma-lo.

---

§ II.—ABSOLUTION AND BLESSING.

‖ I.—*On* Doubles *and* Semi-Doubles.

Hebdomadary.



Exáudi Dómine Jesu Christe, | preces servórum tuórum, et mi-se-ré-re no-bis, qui

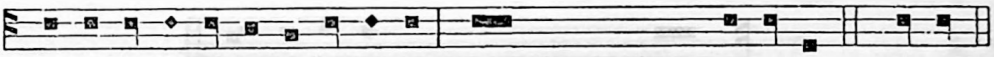
Choir.

cum Patre, et Spíritu Sancto | vivis et regnas in sæ'cula sæ-cu-ló-rum. ℟. A-men.

Lector.

Ju-be Do-mne be-ne-dí-ce-re.

Hebdomadary. Choir.

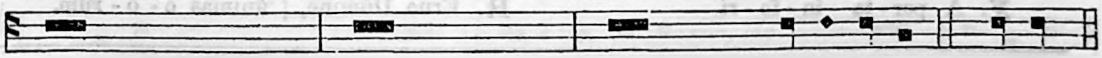


Be-ne-di-cti-ó-ne per-pé-tu-a benedícat nos | Pater æ-térnus. ℟. A-men.

And so on in the other Nocturns.

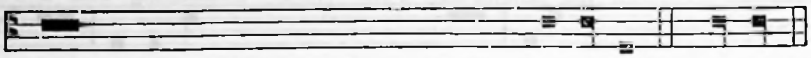
‖ II.—*On* Simples, Ferias, *and in the* Saturday Office *of the* B. V. Mary.

Hebdomadary. Choir.



Exáudi Dñe - - - - - - et miserére nobis, qui - - - - - sæ-cu-lórum. ℟. A-men.

Choir.



Benedictióne perpétua | benedícat nos Pater æ-térnus. ℟. Amen.

7.—*Jube Domne benedícere* is sung as in the festival rite.

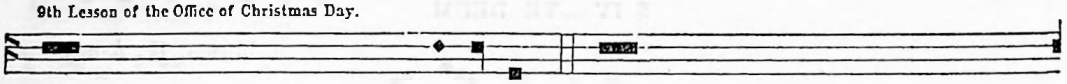
---

§ III.—LESSON.

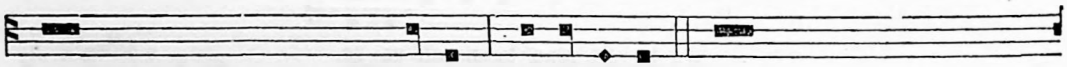
8.—The Lesson is sung on the note *Do*, with three variations:—the first, at a period, when the voice descends to *Fa*, a fifth below; the second, at a Hebrew or monosyllabic word, when a descent is made to *La*, a third below, returning immediately to *Do*—and this is done even at the end of the Lesson; the third, at an interrogation point, when the voice descends a semitone, and returns to *Do*.

EXAMPLE.

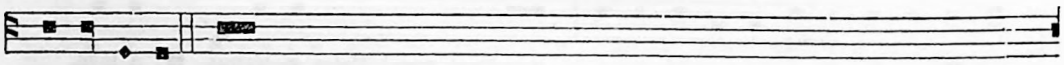
9th Lesson of the Office of Christmas Day.



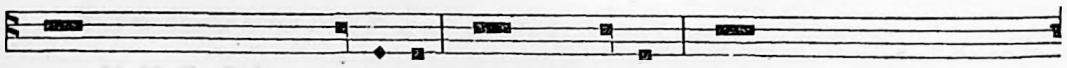
Léctio Sancti Evangélii | secúndum Jo-án-nem. In princípio erat Verbum, | et Verbum



erat apud Deum, | et Deus erat Verbum. Et ré-li-qua. Homília Sancti Augustíni

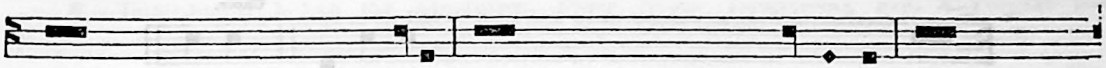


E-pí-sco-pi. Ne vile áliquid putáres, | quale consuevísti cogitáre, | cum verba humána



soléres audíre, | audi quid có-gi-tes. Deus erat Verbum. E'xcat nunc - - - - - - - - -

factum est. Quómodo - - - - - fe-cit ó-mni-a? Si et Verbum - - - - factum est?

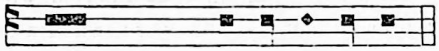


Si hoc dicis, | - - - - Fílium De-i. Si autem - - - - - sunt ó-mni-a. Non enim - - - -

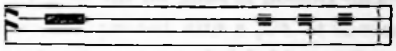
Choir.

sunt ó-mni-a. Tu au-tem Dó-mi-ne, | mi-se-ré-re no-bis. ℟. De-o grá-ti-as.

9.—The Lessons and Prophecies in *Holy Week* are intoned as above, except that they terminate without any inflection. Thus:—



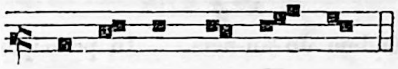
- - - - - - - - - e-xer-ce-á-tur.



- - - - - - firmáret e-xémplo.

---

§ IV.—TE DEUM.



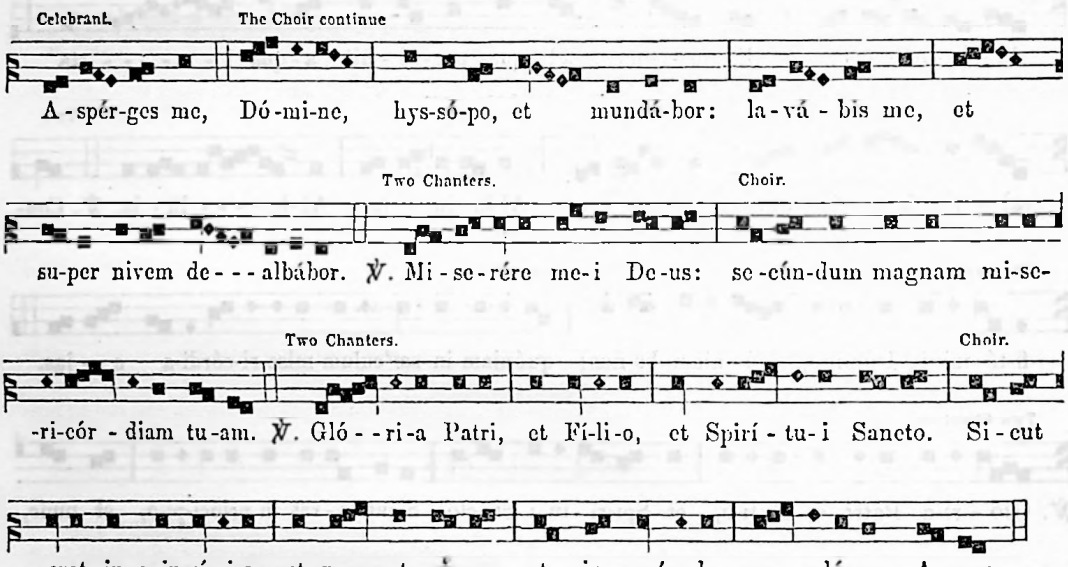
Te De-um lau-dá-mus.

CHAPTER III.

MASS.

§ I.—ANTIPHONS AT THE SPRINKLING OF HOLY WATER, ON SUNDAYS.

‖ I.—Throughout the Year.


Celebrant.
The Choir continue
A-spér-ges me, Dó-mi-ne, hys-só-po, et mundá-bor: la-vá-bis me, et
Two Chanters.
Choir.
su-per nivem de---albábor. ℣. Mi-se-rére me-i De-us: se-cún-dum magnam mi-se-
Two Chanters.
Choir.
-ri-cór-diam tu-am. ℣. Gló--ri-a Patri, et Fí-li-o, et Spirí-tu-i Sancto. Si-cut
erat in prin-cí-pi-o, et nunc, et sémper, et in sæ'cu-la sæ-culórum. A-men.

Repeat *Asperges*, etc., up to ℣. *Miserere.*

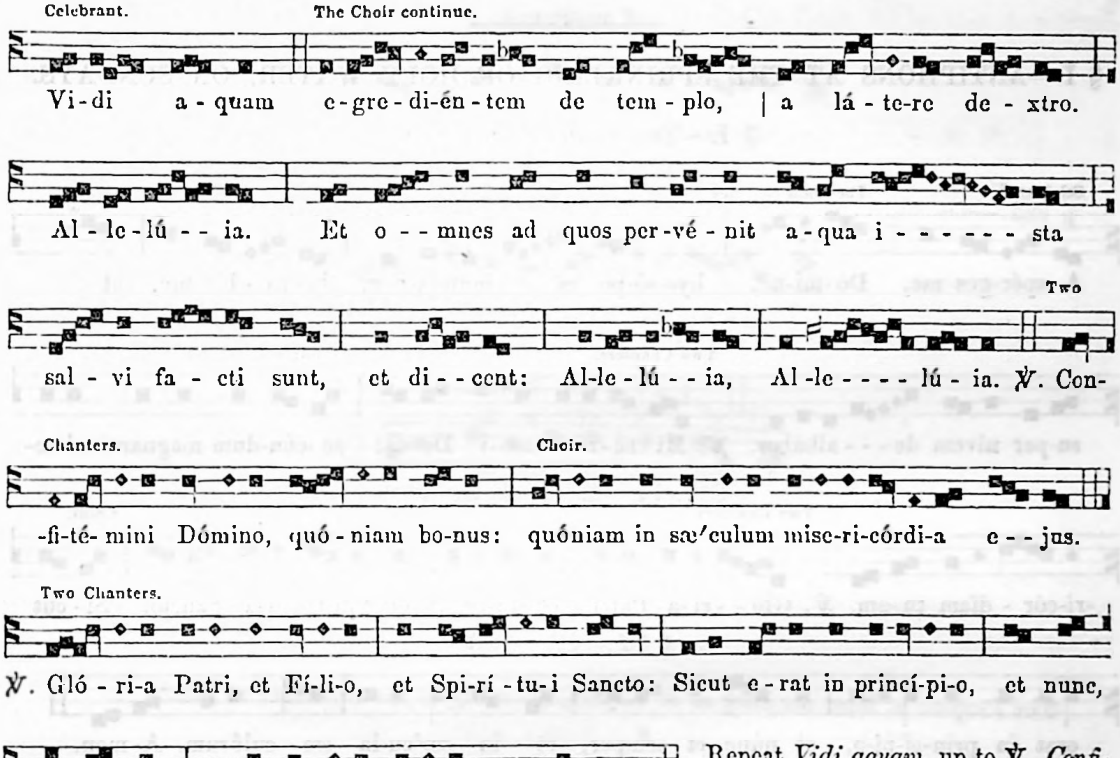
℣.[1] Osténde nobis Dómine, | misericórdiam tuam.
℟. Et salutáre tuum | da nobis.

[1] These Versicles are sung as prescribed at ¶ 6, § v, ch. i, Part III. The Prayer is sung with the second ferial intonation.

℣. Dómine, | exáudi oratiónem meam.
℟. Et clamor meus | ad te véniat.
℣.[1] Dóminus vobíscum.
℟. Et cum spíritu tuo.

Orémus. Exáudi nos, etc.

‖ II.—In Paschal Time.


Celebrant.
The Choir continue.
Vi-di a-quam e-gre-di-én-tem de tem-plo, | a lá-te-re de-xtro.
Al-le-lú--ia. Et o--mnes ad quos per-vé-nit a-qua i------sta
Two
sal-vi fa-cti sunt, et di--cent: Al-le-lú--ia, Al-le----lú-ia. ℣. Con-
Chanters.
Choir.
-fi-té-mini Dómino, quó-niam bo-nus: quóniam in sæ'culum mise-ri-córdi-a e--jus.
Two Chanters.
℣. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto: Sicut e-rat in princí-pi-o, et nunc,
et semper, et in sæ'cu-la sæcu-ló-rum. A-men.

Repeat *Vidi aquam*, up to ℣. *Confitemini*.

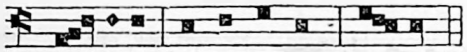
℣.[2] Osténde nobis Dómine, | misericórdiam tuam, Allelúia.
℟. Et salutáre tuum | da nobis, Allelúia.
℣. Dóminus vobíscum, etc. (as above.)

[1] See Note, page 75.

[2] See Note 1 on preceding page.

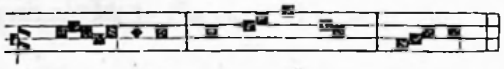
§ II.—GLORIA IN EXCELSIS.

‖ I.—On Doubles and Solemnities.



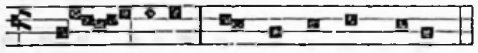
Gló-ri-a in ex-cél-sis De - o.

‖ II.—*On Feasts of the* B. V. Mary, *and on the* Octaves *of* Corpus Christi *and of* Christmas.



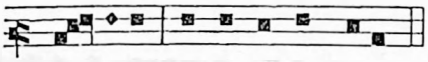
Gló - - ri-a in ex-cél-sis De - o.

‖ III.—*On* Sundays, Semi-Doubles, *and within* Octaves *not of the B. V. Mary.*



Gló - - ri-a in ex-cél-sis Deo.

‖ IV.—On Simples.



Gló-ri-a in ex-cél-sis Deo.

---

§ III.—PRAYER.

The Prayers at Mass are sung as at *Vespers*, according to the difference of rite.[1]

---

§ IV.—EPISTLE.

The Epistle is intoned on the note *Do* throughout, and a prolongation of the voice is made on the fourth, fifth, or sixth syllable before a period, as the accent requires. No inflection is made at monosyllables or Hebrew words, but the interrogation point is sung as in the *Lesson*.[2] It is a prac-

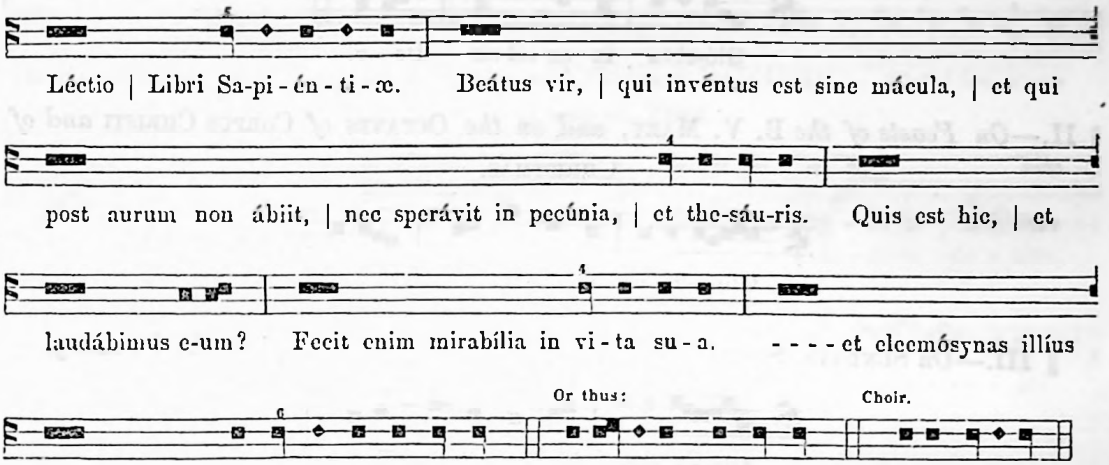
---

[1] See Part III, ch. i, § vii.

[2] Part III, ch. ii. § iii.

tice sanctioned by custom to make at the end, instead of a mere pause, a slight inflection, *Do, Re,* on the fourth, fifth, sixth, or even the seventh last syllable, according as best suits the accent.

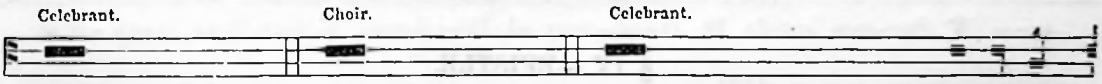
EXAMPLE.


Léctio | Libri Sa-pi-én-ti-æ. Beátus vir, | qui inventus est sine mácula, | et qui
post aurum non ábiit, | nec sperávit in pecúnia, | et the-sáu-ris. Quis est hic, | et
laudábimus e-um? Fecit enim mirabília in vi-ta su-a. - - - - et eleemósynas illíus
Or thus:
Choir.
enarrábit omnis Ec-clé-si-a san-ctó-rum. Ec-clé-si-a san-ctó-rum. ℣. De-o grá-ti-as.

§ V.—GOSPEL.

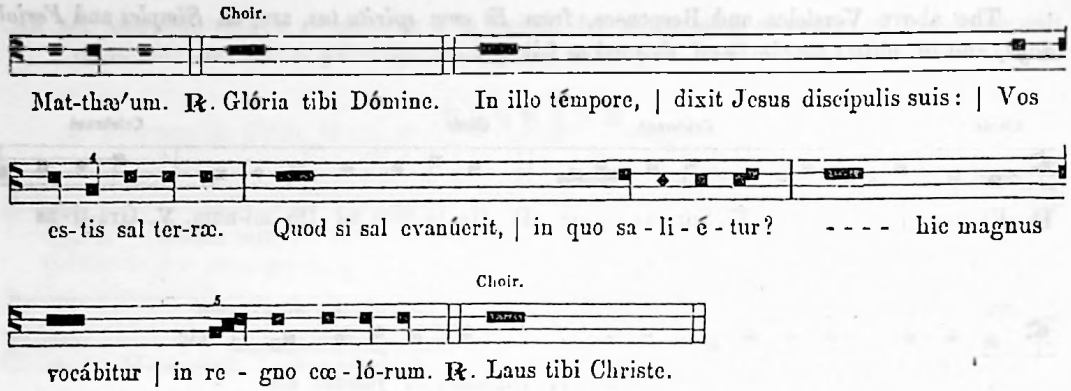
The Gospel is sung on the note *Do*, with the three following variations. At a period, the voice descends to *La* on the fourth, fifth, or sixth last syllable,[1] returning immediately to *Do*, and carrying with it the syllables which remain. The interrogation point is sung as in the *Epistle*.[2] At the close, the voice descends to *La* on the fourth, fifth, or sixth last syllable, which is sung slowly to three notes, *La, Si, Do,* the remaining syllables being sung on *Do.*

EXAMPLE.

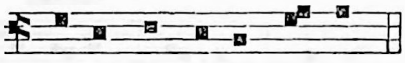


[1] This is more or less a matter of taste. "The descent from *Do* to *La*," says Guidetti, "should not be made before the sixth last, nor after the fourth last syllable before a period. . . . . Yet it seems to be most proper that it should be made on the fourth last."

[2] See the preceding §.

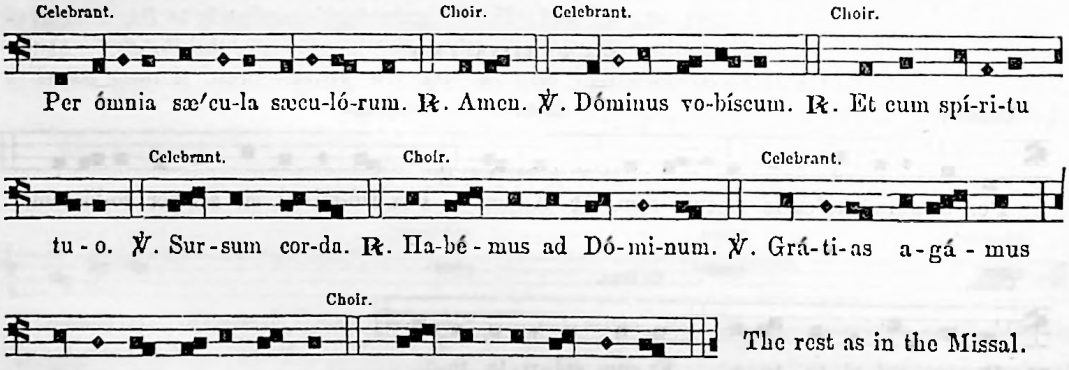

Choir.
Mat-thæ'um. ℟. Glória tibi Dómine. In illo témpore, | dixit Jesus discípulis suis: | Vos
es-tis sal ter-ræ. Quod si sal evanúerit, | in quo sa-li-é-tur? ---- hic magnus
Choir.
vocábitur | in re-gno cœ-ló-rum. ℟. Laus tibi Christe.

§ VI.—CREDO.



§ VII.—PREFACE, PATER NOSTER,[1] ETC.

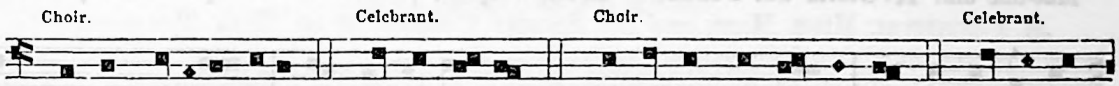
PREFACE.



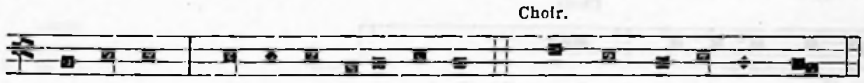
The rest as in the Missal.

[1] As these chants are correctly represented in the Roman Missal, we give only the initiatory Versicles and Responses, in order to call the attention of those who conduct choirs to the authorized manner of responding.

The above Versicles and Responses, from *Et cum spiritu tuo*, are, on *Simples* and *Feriol days*, and in *Masses for the Dead*, chanted as follows:

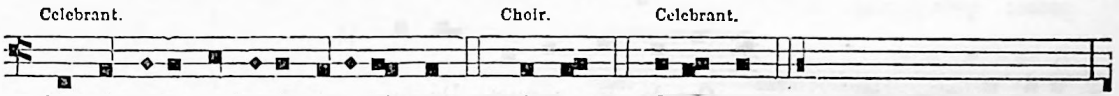


℟. Et cum spí-ri-tu tu-o. ℣. Sursum cor-da. ℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as

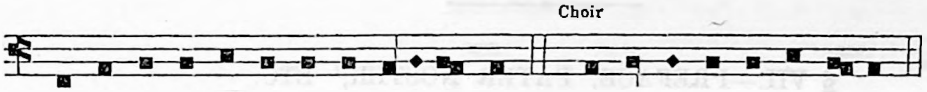


a-gá-mus Dó-mi-no Deo no-stro. ℟. Dignum, et justum est. etc.

PATER NOSTER.

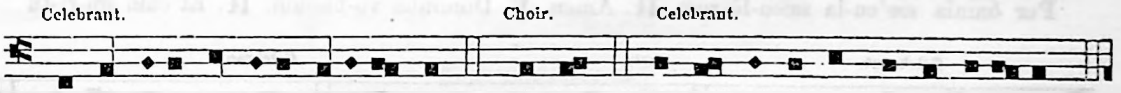


Per ó-mni-a sæ'cu-la sæcu-ló-rum. ℟. A-men. O-ré-mus. - - - - - - - - - - - - -

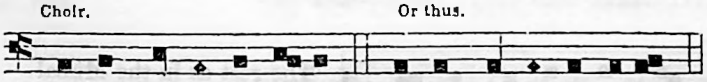


Et ne nos in-dú-cas in ten-ta-ti-ó-nem. ℟. Sed lí-be-ra nos a ma-lo.

PAX DOMINI.



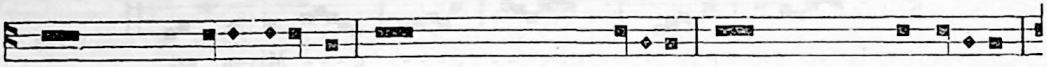
Per ó-mnia sæ'cu-la sæculó-rum. ℟ A-men. Pax Dó-mi-ni sit semper vo-bíscum.



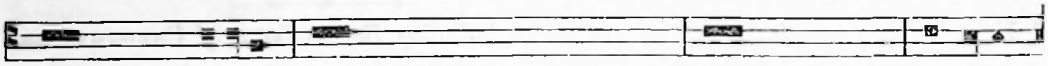
℟. Et cum spí-ri-tu tu-o. Et cum spí-ri-tu tu-o.

§ VIII.—CONFITEOR.

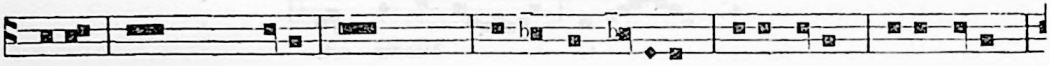
At Pontifical High Mass, *and for* Solemn Communion *on* Holy Thursday.



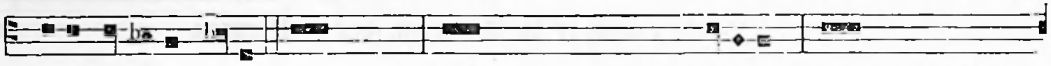
Confíteor Deo o-mnipotén-ti, beátæ Maríæ semper Vírgi-ni, beáto Michaéli Archángelo,



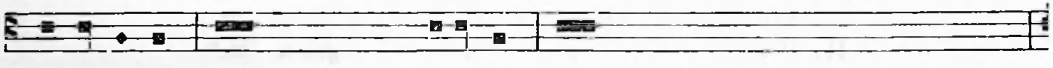
beáto Joánni Baptístæ, sanctis Apóstolis ¦ Petro et Paulo, ómnibus Sanctis, et ti-bi



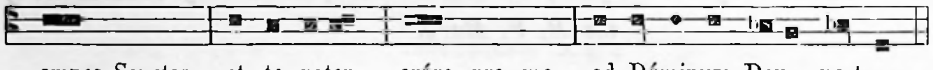
pater: quia peccávi nimis, cogitatióne, ver-bo, et ó-pe-re: me-a culpa, me-a culpa,



me-a má-xima culpa. I'deo precor beátam Maríam semper Vírginem, beátum Michaélem



Archán-ge-lum, beátum Joánnem Baptístam, sanctos Apóstolos ¦ Petrum et Paulum,

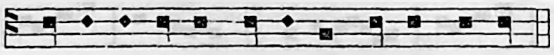


omnes Sanctos, et te pater, oráre pro me ad Dóminum Deum nostrum.

---

§ IX.—HUMILIATE CAPITA VESTRA DEO.

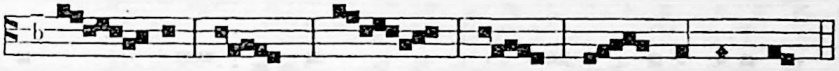
Deacon.



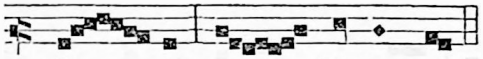
Hu-mi-li-á-te cá-pi-ta ve-stra De-o.

§ X.—ITE MISSA EST, BENEDICAMUS, ETC.

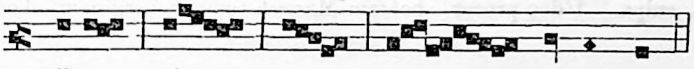
‖ I.—On Solemn Feasts.



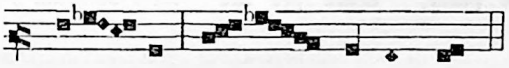
‖ II.—*On Feasts of the* B. V. Mary, *and during the* Octaves *of* Christmas *and* Corpus Christi.



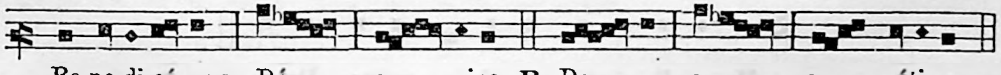
‖ III.—*On the Feasts of the* Apostles, *and on* Doubles.



‖ IV.—*On* Sundays *throughout the year; on* Semi-Doubles; *and during* Octaves *not of the B. V. Mary.*

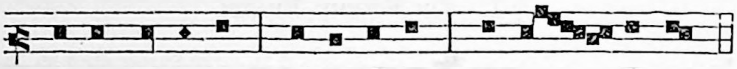


‖ V.—*On* Sundays *of* Advent *and* Lent.



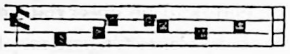
[1] Care must be taken not to *aspirate* these passages.

‖ VI.—*From* Holy Saturday *to* Saturday *before* Low Sunday, *inclusively.*



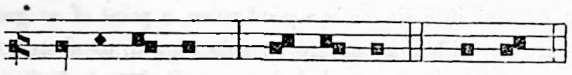
I - te Mis-sa est. Al - le - lú - ia. Al - le - - - - lú - ia.
℟. De-o grá-ti - as. Al - le - lú - ia. Al - le - - - - lú - ia.

‖ VII.—On Simples.



I - te Mis-sa est.
℟. De-o grá-ti - as.

‖ VIII.—In Masses for the Dead.



Re-qui-é - scant in pa - ce. ℟. A - men.

CHAPTER IV.

OF THE EXECUTION OF ROMAN CHANT.

It is a thing which needs no proof, that the devotional effect of ecclesiastical music depends essentially on the manner in which it is executed. We give, therefore, in this concluding chapter of our *Manual*, a summary of the chief points to be observed under this head, condensed from the *Istituzioni di Canto Fermo*, Berti's *Regole di Canto Gregoriano*, the *Cæremoniale Episcoporum*, etc.

---

§ I.—OF THE SINGERS.

1.—The first thing necessary in a singer is a good voice, a point of so great importance, that it is far better for such as are not gifted by nature in this regard, to abstain from singing in the church, contenting themselves with singing in their hearts to God, and offering up to Him the sacrifice of their desire to join their voices with those of the others. Such persons should be persuaded that the addition of their bad voices can only produce disgust in the hearers, and destroy the effect of singing, which, without them, would be impressive and devotional.[1] On the other hand, however, they should labor to improve their voice, if possible, by the aid of a competent master, and not cease from their endeavors till they discover their defect to be a radical and incurable one.[2]

2.—A point of great importance for singers, not only that they may preserve a good voice, but also that they may not injure their health, is, that they should not force their voice beyond its natural strength, as so many do, whose chanting might be called shouting, or screaming, rather than singing. It is plain, that such singers rob the ecclesiastical chant of that beauty and modesty peculiar to it, and give any thing but edification to the hearers.[3]

3.—Care must be taken, in singing, to pronounce clearly, distinctly, and intelligibly, the words placed under the notes; to observe the so-called tonic accent of the syllables (indicated, in

---

[1] "Cantare aut legere non præsumat," is the precept S. Benedict gives to his monks, "nisi qui potest ipsum officium implere, ut ædificentur audientes."—*Regula S. Benedicti*, Cap. 47.

[2] This point is particularly referable to ecclesiastics, whose functions require them to sing in the church: such persons "ought not," says Father Pernarelli, "to deem themselves dispensed from endeavoring to improve their voice, if it be a bad one, so as to learn at least by the ear, as the saying is, what appertains to the exercise of the priestly ministry. The error into which not a few ecclesiastics fall, is, that despairing of becoming good singers, they neglect to learn even that little of chant which is indispensable to their holy profession. They should therefore take all pains, and use all diligence to acquire this knowledge."

[3] When listening to such singers, one cannot help feeling concerned for them, lest, in their anxiety to make themselves heard, they should burst a blood-vessel.

our *Manual*, by this mark (′), in all Latin words of more than two syllables); to avoid trills, and what is called *sliding*,[1] in passing from one note to another,—without, however, on the other hand, striking a note with so much force and violence as to cause disgust, especially in the beginning of a chant.

4.—Pauses, or respirations must be made in the course of a piece; for the ecclesiastical chant is called in Latin *cantus firmus*, as proceeding with gravity, and majesty. It would therefore be a great abuse to execute it with precipitation, and without regard to the pauses required by the sense of the words.

5.—The *pauses* occurring in a chant, besides helping to bring out the sense of the words, serve also for respiration and repose for the singer. He should remember therefore, 1st—to give to the first note of every intonation the time of two notes; 2d—to take breath for the space of one note, at every bar placed on the staff;[2] 3d—to hold with double value the note constituting the final cadence of a chant; and at the close of every chant, to sing the penultimate, or, if this be short, the antepenultimate note, at least half a note longer; 4th—to pause for the space of one note, after singing an Antiphon or Introit, before commencing the Psalm which follows.

6.—Singers should be mindful to make the respirations *together*, and never to divide a word by taking breath in the middle of it, especially if it should have but few notes; for, should it have many, the respiration must be made at the bar. As a general thing, the proper place to take breath is at the comma, the semicolon, the colon, and above all, the period. When two or more are singing together, they should proceed in perfect union in regard both to the notes and the words; and the stronger voices must not cover up those that are weaker, but should rather adapt themselves to them in such a manner as to produce the effect of voices perfectly equal. It is a point of great importance, that singers listen to each other, and especially to the leader, so as to ensure as entire a unity in singing as is possible. Finally, he who is appointed to *repeat*, as it is called, the Antiphons, or the alternate verses of the *Kyrie*, *Gloria*, *Sequence*, *Sanctus*, *Agnus*, etc., should recite the words clearly and distinctly, on the *dominant* of the tone, if he has a high voice; otherwise, or if the tone be too high, on the *final*, or some other note according with the organ,—though, as a general thing, the *dominant* is to be preferred.

7.—The time, or movement, in which the Antiphons, Psalms, Hymns, Kyrie, Gloria, Creed, etc., are sung, is regulated according to the rite of the feast celebrated; for these chants are, on solemn days, executed with more gravity, and more frequent pauses, than on ordinary feasts.[3] The same thing applies to the seasons of Advent and Lent, when the organ is not used, at which time the chanting, especially in the case of the *Gradual*, *Tract*, *Offertory*, and *Postcommunion*, should be somewhat slower, in order to fill up the interstices in the Divine Service, which at other times

---

[1] In Italian, *strascico di voce*; in German, das Schleifen.

[2] It is hardly necessary to observe that this does not apply to the bars found on the staff in the *Intonations of the Psalms* (p. 46, *et seq.*) and in those of the *Magnificat*, (p. 58, *et seq.*) which serve only to divide off the mediations and conclusions, and not for respiration. The pauses for respiration indicated by the short bars found among the Latin text, might perhaps be made a trifle shorter than those signified by the bars on the staff.

[3] "Quo dies erit solemnior, eo majori cum gravitate et dignitate in canendo vox sustentanda, et moderanda est, tam ab Hebdomadario, et Cantoribus, quam a Celebrantibus, et aliis assistentibus, in omnibus, quæ eis canenda occurrunt."—*Directorium Chori, De modo utendi Directorio.*

are filled up by the sound of the organ. Generally speaking the *Introit* is taken slow, but at the repetition (when this is not supplied by the organ,) it may be sung somewhat more quickly, and with sonorousness of voice, and majesty. The *Alleluia*, with its verses, is sung in a cheerful and spirited movement. The *Tract* and *Gradual* require gravity, and sadness of expression. The *Offertory* is chanted in a grave and majestic manner. The *Postcommunion* may be taken in a cheerful movement, rather than otherwise. The *Antiphons* are intoned with sweetness and amiability, and slowly. The *Responsories* ought to be executed with a lively and brilliant tone of voice, being intended to stir up the drowsy, and excite them to the worship and praise of God. Finally, the *Canticles* are taken more slowly than the *Psalms*, and the *Te Deum*, *Pange lingua* or *Tantum ergo* at Benediction, etc., require a certain grave and majestic movement suitable to the subjects of those sublime hymns.

8.—In chanting, exterior modesty and composure of body should not be neglected. The singers should not move their head, their eyes, their mouth, their hands, their feet, and their whole body in an unbecoming manner, but remain immovable, preserving such an external deportment as is calculated to give edification. This is especially to be observed when the choir are exposed to the sight of all; when the ridiculous contortions and gestures to which some singers accustom themselves, might have the effect of disturbing the gravity of the congregation.

9.—A point not to be forgotten, as being of the utmost importance, is that in every choir there should be a director, leader, or chief singer, (of whose duties we shall speak in §3 of this chapter,) whom the singers should follow and obey in all things, not singing in advance of him, not accelerating the time observed by him, and not commencing to sing till he has pre-intoned the chant, at least by some few notes. This precept of *pre-intoning*, or *giving the tone*, has always been inculcated by the best masters,[1] as a point of great importance, the neglect of which is apt to cause disorder and confusion; and it ought especially to be observed in singing plain-chant, in which there is no strict rhythm, a defect which can be supplied only by the direction of a skilful leader.

10.—Finally, in other practical points relating to the Holy Sacrifice of Mass, Vespers, Matins, Processions, etc., singers should consult and follow the books consecrated by the usage of the most ancient and exemplary churches of Rome, viz; the *Directorium Chori*,[2] the *Cæremoniale Episcoporum*, the *Pontificale Romanum*, the *Missale Romanum*, etc., and not the customs, or rather the corruptions, of some, who sing more by usage than according to art, of whom Venerable Bede says, in one of his works on Music:[3]

Bestia, non cantor, qui non canit arte, sed usu.

In fact, a standard of some kind there must be, in the matter of which we are treating; for the chant of the Divine Service is not an arbitrary thing, but has, like the rites of the Church, its fixed forms and rubrics, laid down chiefly in the books mentioned above. And the simple fact that these books are consecrated by *Roman* usage, is a sufficient argument for their universal adoption.

---

[1] Thus, for instance, S. Benedict, in his Rule, gives the following precept to his monks: "Quando in choro ad psallendum stant, consona voce et corde psallant; et illi incipiant versum, qui præ cæteris utilius possunt, ut ad primam vel secundam syllabam cæteri convenire possint juvenculi pronuntiantes voce."

[2] See the *Preface* to this work, *Note*, p. 5.

[3] *Musica practica*, Tom. I.

§ II.—OF THE ORGANIST.

11.—The organ has been laudably introduced into the sacred temples to add, by the accompaniment of the ecclesiastical chant, to the dignity, beauty, and variety of the Divine worship—an end for which no other instrument is so admirably adapted. He who wishes, then, to serve the Church in this way, must learn to exercise his noble art according to the prescriptions and in the spirit of the Church, in the manner which we shall briefly explain in the present section.

12.—It is to be lamented that so few organists are to be found who are skilful in the accompaniment of plain-chant. To perform this office properly, it is necessary to be a good harmonist, to have a knowledge of the ecclesiastical modes, and a familiarity with the grand and peculiarly religious modulations to be found in the works of a Palestrina, a Pergolesi, a Händel, a Bach, a Mendelssohn, and other masters of the same stamp. The organist who lacks these qualifications, however skilful in other respects, will serve to impede, rather than enhance the effect of the ecclesiastical chant, by his incongruous accompaniments. It is well worth the while, therefore, for those who desire to become, not merely good organists, but also good *church organists*, to make a study of the tones of plain-chant, and of the works of masters like those we have named above—a study which will open to them a great variety of beautiful and sublime harmonies, and enable them to touch the most religious of all musical instruments in a religious manner.[1]

13. The *prescriptions* and *spirit of the Church*, referred to above, in regard to the accompaniments of the organ, are expressed in her ceremonial books, and illustrated by the practice of the most exemplary churches. We give a compendium of them in the following instructions concerning the *time* and *manner* of playing the organ in accompanying the Divine service, to which we invite the careful attention of all concerned.

WHEN THE ORGAN MUST BE PLAYED.

14.—The organ is used on all Sundays throughout the year, on all Feasts of obligation, and on other days of some solemnity, at Mass and at Vespers. The Sundays of Advent, however, (exclusive of the third, called *Gaudete*,[2]) and of Lent, (exclusive of the fourth, called *Lætare*,[2]) and the office called *de Tempore*, form exceptions.

15.—The organ is silent at Masses and Offices of the Dead, according to the prescription of the *Cæremoniale Episcoporum*, though the contrary custom prevails in some churches. This is permitted by a decree of the Sacred Congregation of Rites,[3] but a subdued and grave manner of playing must be observed.[4]

---

[1] We hope to be able, if our *Manual* should prove acceptable to the public, to publish a little work for organists, on the subject of the Ecclesiastical Tones, etc., with reference to the accompaniment of plain-chant.

[2] "In Dominica 3 Adventus, et 4 Quadragesimæ pulsanda sunt organa in Missis et utrisque Vesperis." (*Decr. S. C. R. apud Gardel*, 16 *Sept.* 1673.) Another decree of the same Congregation (2 *Sept.*, 1741,) says: "Organa non silent, quando ministri altaris, diaconus scilicet et subdiaconus utuntur in Missa Dalmatica et Tunicella, licet color sit violaceus." From these words, concludes Father Pernarelli, it is plain that the organ ought to be used on the Feast of the *Holy Innocents*, notwithstanding the *Alleluia* and the *Gloria in Excelsis* are omitted on that day, because the Tunicella is used at Mass, although of violet color.

[3] *In Savonens.* 31 *Mart.*, 1629, *n.* 660.

[4] A limitation to which the attention of organists is hereby respectfully invited.

16.—The organ is not played on Feasts occurring in Advent and Lent; excepting some, as, that of S. Matthias the Apostle, of S. Thomas Aquinas, of S. Gregory the Great, of S. Joseph, of S. Joachim, of the Annunciation, of the Immaculate Conception, and others, provided they are celebrated with solemnity; excepting also the Mass of Maundy-Thursday, at the *Kyrie eleison* and the *Gloria in excelsis* only, and on Holy Saturday, commencing at the *Gloria in excelsis*, and continuing throughout the rest of the service.

17.—The organ should be played, says the *Cæremoniale*, when the Bishop enters the church either to celebrate solemnly, or to assist at solemn Mass celebrated by another; as also when, having celebrated or assisted, he leaves the church. The same is to be observed when an Apostolic Legate, a Cardinal, an Archbishop, or another Bishop whom the Diocesan Bishop wishes to honor, enters the church—the organist continuing to play until the Divine service is to be commenced.

18.—Moreover, the use of the organ is permitted at solemn Ordinations, and, according to the Roman usage, at the Hymn *Veni Creator;* as also, at the Consecration of a Bishop, at the same Hymn, and at the Psalm *Ecce quam bonum*, alternating, if it is sung in this way; and on other similar occasions. In general, the use of the organ is prescribed whenever there is occasion to celebrate solemnly and joyfully *pro re gravi*.

19.—At Matins, celebrated with solemnity on the principal Feasts, and at Vespers, the organ is played from the beginning, but at the other Canonical Hours it is usually silent. If, however, it should be the custom in some places to use the organ at the Canonical Hours, or at some of them, as, for instance, at Tierce, especially when the Bishop, being about to celebrate, puts on the sacred vestments, such custom may be retained. In fact, in certain churches the organ is played at Lauds, at the Hymns of Tierce and Complin, at the Canticle *Nunc dimittis*, and at the Antiphon of the B. V. Mary after Complin, provided it be sung,—for otherwise the organ should be silent.

20.—When the organ *supplies* an Antiphon, or the alternate verses of a Hymn or Canticle, the words thus omitted in singing must be pronounced in an intelligible voice by some one of the choir; and it would be advisable that some chanter should sing these words in union with the organ. It is also a fixed rule, applicable to Vespers, Matins, and Mass, that the first verse of a Hymn or Canticle, as also certain verses at which it is prescribed to kneel, *e. g. Te ergo quæsumus; O Crux ave spes unica; O salutaris Hostia; Tantum ergo; Et incarnatus est*, etc., are to be intelligibly sung by the choir, not supplied by the organ, even though the verse immediately preceding was sung by the choir. The same rule applies to the last stanzas of Hymns, and to the verse *Gloria Patri*, etc., *on account of the reverence due to the Most Holy Trinity*, as some authors explain it.

21.—During the time of Divine service the organist ought to be ever on the look-out for the precise moment to play or to cease, in order that, on the one hand, there may be no interstices in the sacred functions, and that, on the other hand, he may not unduly detain those who are performing them, by causing them to wait for him to discontinue.[1]

22.—Whenever the organ is played immediately after the choir, it should take up, and in a certain way, imitate the tone left by the singers, and not that in which they commenced, especially if,

[1] In connection with this subject, we cannot but recommend the modern plan of so arranging the key-board of the organ that the organist, when playing, looks toward the altar. The advantages of this plan outweigh the trifling additional expense, and ought to lead to its universal adoption.

after singing a long time without the accompaniment of the organ, they should have fallen from the original pitch, as frequently happens.[1] This is necessary, in order to preserve that union between the choir and the organ, the absence of which is so shocking to every ear having the least perception of the difference between cacophony and euphony.

23.—Forasmuch as the organ at one time precedes the singing of the choir, and at another accompanies and follows it; the organist should *precede* in the tone or key to be taken up by the singers, as, *e. g.*, at the *Kyrie*, *Gloria*, *Sanctus*, *Agnus*, etc. He should *follow* the choir, as is done at the alternate verses of the *Kyrie*, *Gloria*, *Sanctus*, etc., and of the *Hymns* and *Canticles*, in the key in which the singers leave off, modulating into that in which the next verse is to be sung; for there will be found a variety of key in some chants, of which the *Gloria in excelsis*, the *Ambrosian Te Deum*, etc., are instances.

24.—To come to particulars,—the organ is played at *Vespers*, from the sounding of the sacristy-bell till the celebrant commences *Deus in adjutorium*,[2] etc. The organ accompanies the choir in the Response, modulates into the proper key for the first *Antiphon*, and then ceases. The first *Antiphon* having been sung, (without accompaniment,) the chanters intone the first verse of the *Psalm*, the organist accompanying it and the remaining verses in a grave and harmonious manner.[3] The *Psalm*, with its *Doxology*, being finished, the organ continues to sound a little longer, during which time one of the singers repeats the words of the *Antiphon* sung at the beginning. The organ, having modulated into the proper key for the next Antiphon, ceases, and does not resume till the chanters commence the first verse of the second Psalm, when it is played as before at the first Psalm. The same is to be said of the three Psalms which follow, at the end of the last of which the organ leaves the tone for the *Little Chapter*, and then ceases. At the *Hymn* the organ is played as directed at § IV, p. 71; it gives the tone, if needful, for the *Versicle*, sung by two chanters, and, after the *Response*, takes up the tone left by the singers, modulates into that in which the *Antiphon at Magnificat* is to be sung, and is then silent until the Antiphon is finished, when it resumes, accompanying the first verse of the Canticle, and continuing as directed at ¶ 3, p. 58. After supplying the Antiphon at the end of the Canticle, the organ might give out a suitable tone for the *Dominus vobiscum*, and *Prayer*. Should there be one or more *Commemorations*, to be sung in a different key, the organ might take up the note on which the choir sang *Amen*, and modulate into the key of the commemorative Antiphon; it might also accompany the choir in the *Response* to the *Versicle*, ceasing immediately after. *Benedicamus* and *Fidelium animæ* being finished, the organ resumes and continues to play till the clergy have returned to the sacristy.

25.—At *Matins*, the organ is played, as at Vespers, until the celebrant intones *Domine, labia mea aperies*, and *Deus in adjutorium*, etc., the *Responses* to which it may accompany, if desirable. It then ceases, and the *Invitatory* and Psalm *Venite* follow, sung by two chanters and the

---

[1] So too, at the *Gloria in excelsis* and *Credo* in the Mass, and on other similar occasions, the organist should take up the tone of the celebrant, and modulate into that in which the choir ought to continue.

[2] The organist should prelude in a key suitable to the celebrant's voice, and the latter should abide by that key in singing *Deus, in adjutorium*, etc. The ear is not unfrequently shocked by hearing the organ playing in one key and the celebrant taking up another.

[3] See *Note* 1, p. 51.

choir, alternately. At the *Hymn* and the *Psalms* the organ is played as at *Vespers*.[1] The three Psalms of the first Nocturn having been sung, two chanters intone the *Versicle*, and the choir sing the *Response*, in union with the organ. At the end of the *first Lesson* the organ sounds until one of the singers has finished reciting in a clear voice the words of the *Response;* the *Versicle* is then sung by two chanters, after which the *Response* is repeated as before. What has just been said of the first Lesson answers for the second and third; and what has been said of the Psalms and Lessons of the first Nocturn, applies to those of the two remaining ones. The *ninth Lesson* having been recited, the celebrant intones the Hymn *Te Deum laudamus*, which the choir continue, alternating with and accompanied by the organ. This finished, the organ ceases, and the celebrant sings *Dominus vobiscum*, and the *Prayer*. The chanters sing slowly *Benedicamus Domino*, accompanied by the organ, the choir answering *Deo gratias*. After *Fidelium animæ* the organ resumes, and continues to sound till the beginning of High Mass.

26.—When the sacred ministers have arrived at the foot of the altar, and are about to begin Mass, the organ ceases, and the chief singer commences the *Introit*, which is continued by the choir. Two[2] chanters sing the first half of the Psalm-verse, and the choir the other half; the *Gloria Patri*, etc., is chanted in the same way. The organ then sounds, and during this time the words of the *Introit* are recited. (If the key of the *Kyrie* is different from that of the *Introit*, the organist should modulate into the former.) The *Kyrie* having been pre-intoned, the choir sing it, the organist accompanying them; he continues to play, by way of interlude, after the first *Kyrie*, and during this time the second *Kyrie* is recited; the choir sing the third *Kyrie*, after which, during the interlude of the organ, *Christe eleison* is recited,—and so on, alternately, to the end. After the last *Kyrie*, the organ continues to sound a little longer, and then ceases. When the celebrant has intoned the *Gloria*, the organist takes up his tone, and modulates into the proper key for the choir. Meanwhile, a chanter recites *Et in terra*, etc.; the choir sing the next verse, after which the organ continues whilst the fourth verse is recited,—and so on, alternating, to the end. After the *Gloria* the organ is silent, and resumes after the *Epistle*, sounding until the singing of the *Gospel*. Should there be a *Sequence* to be sung, the organ accompanies and supplies the verses alternately, as at the *Gloria*. When the celebrant has intoned the *Credo*, the organ takes up his tone, as usual, and gives the key to the choir. If it be preferred to accompany the *Credo* with the organ, it may be done, by virtue of universal custom. The *Credo* and *Dominus vobiscum* having been sung, the organ is played[3] until the *Preface*, during which it is silent. The organist takes up the note on which the *Preface* was ended, and modulates into the key for the *Sanctus*,[4] which he accompanies as at the *Kyrie*, continuing to play until the celebrant is ready to sing the *Pater noster*. After *Pax Domini*, etc., the organ resumes, modulating, if necessary, into the proper key for the *Agnus*, which it accompanies, as at the *Sanctus*, and continues to sound until the choir are

---

[1] See the preceding paragraph.

[2] Or four, on great solemnities.

[3] The *Offertory* is generally supplied by the organ.

[4] According to the *Cæremoniale Episcoporum*, (Lib. 2, cap. 8,) the choir should cease singing after the first *Hosanna*, etc., and then, and not before, the Elevation takes place, during which the organ is played. After the Elevation, the choir continue *Benedictus*, etc.

ready to sing the *Postcommunion*, during which it is silent.[1] When *Ite missa est*, or *Benedicamus Domino* has been sung, the organ takes up the tone, and accompanies the choir in the *Response*, if it is sung; otherwise, the organist plays a short symphony, whilst the choir recite the words *Deo gratias* in a low tone of voice, and on the last note of *Ite missa est*, or *Benedicamus Domino*. The organ is silent during the reading of the last *Gospel*, after which it resumes, and continues till the clergy have returned to the sacristy.

HOW THE ORGAN MUST BE PLAYED.

27.—In this second division of the present section we shall consider, 1st—the style of organ-playing, in general, and 2d—the manner of accompanying plain-chant. In regard to the first point, there is room for reform in some quarters. The organ is often entrusted to persons distinguished more for their great execution than for a truly religious style of playing, and these not unfrequently reproduce in the church the exciting and sometimes frivolous airs of the ball-room or theatre, to the great distraction of all devout worshippers. This is an abuse against which the Church has ever protested, and which it is her earnest wish to see abolished. The Council of Trent (*Sess.* 22, *Dec.* 1, *post Sess.*) calls on the Bishops to banish improper music from the sacred temples: "Ab Ecclesiis vero musicas eas, quibus sive organo, sive cantu lascivum aut impurum aliquid misceatur . . . . . arceant." The Council of Rome, held in the year 1725, (*Tit.* 15, *c.* 6,) ordains the same: "Sub pœnis . . . . . cohibeant Episcopi musicæ magistros, organistas, et cantores, aliosque quoscunque a quibusvis in Ecclesia indecori cantus modulationibus, ne fidelium magis videantur auribus prurire, quam pios in Deum affectus excitare." To the same effect, too, is the following, from the *Cæremoniale Episcoporum*: (*L.* 1, *c.* 28.) "Cavendum est, ne sonus organi sit lascivus aut impurus, et ne cum eo proferantur cantus, qui ad officium, quod agitur, non spectent, nedum profani, aut ludieri; ne alia instrumenta musicalia, præter ipsum organum, addantur." We might multiply similar passages from the decrees of Councils, the Encyclicals of Popes, etc., but the citations we have given are sufficient to show the mind of the Church on this point, which is, in a few words, that the manner of playing the organ at the time of the sacred functions should be grave and dignified, so as to excite devotion; and consequently, that the custom of performing, at such time, lively marches, operatic airs, dance music, etc., and in general, a light and frivolous manner of playing, is an abuse, and one which those who preside over churches ought to take pains to abolish. Clergymen about to engage an organist are advised to look out for one who is a good *harmonist*, and well versed in the art of modulation, even though he be of limited execution; such a one, they may rest assured, will serve the Church better than one whose chief recommendation is his agility of finger, and facility of producing startling effects. Far better, when a church-organist is in question, is a moderate degree of execution, with a good knowledge of ecclesiastical harmony, than a brilliant execution, without that knowledge, or with but a moderate degree of it; the latter might suffice for a good *pianist*, but for a good *organist*, a thorough knowledge of harmony is indispensable, nay, the principal requisite.

---

[1] Should the *Postcommunion* be *recited*, instead of being sung, according to the custom of some of the churches of Rome, the organ continues sounding till the celebrant sings *Dominus vobiscum*.

28.—Supposing, then, that our organist touches his instrument in the grand, dignified, religious style proper to it, let us say a few words concerning the accompaniment of plain-chant, in particular, and first, concerning the *quality* and *quantity* of sound to be employed in the different parts of the Divine service. Before *Vespers*, and *Mass*, the organist should play with full organ, and in a cheerful, though not frivolous, movement, (especially when the Bishop assists or celebrates,) in order to signify the joy and readiness of mind with which we should assemble to pay our homage to the Lord. A little before the actual commencement of the sacred function, he should pass over to the becoming quality of sound, adapting his manner of playing, his harmonies, and choice of stops, to the sentiments corresponding to the function, or expressed in the text of the chants about to be sung. But let us speak a little more in particular of this matter.

29.—The *Invitatory* should be introduced with a sweet and pleasing sound, as invitations are properly given with sweetness and affability. The *Hymn*, which contains the praises of God, requires a festive and cheerful manner of playing. The *Psalm*, which likewise expresses sentiments of praise, as also of prayer, is accompanied, generally, with a grave, yet joyful sound; but, according to the *Cæremoniale*, the organ is played only at the end of each Psalm, *i. e.*, whilst the *Antiphon* is being recited, after the Doxology.[1]

30.—At *Mass*, the organist should play, after the verse *Gloria Patri*, etc., in a lively, cheerful movement, passing skilfully over to that subdued and grave quality of sound proper for the *Kyrie*. At the *Gloria in excelsis* he should likewise play in a festive, cheerful manner, up to the verse *Adoramus*, when he should pass over to a grave, devout style; the latter part of the Hymn, from *Quoniam*, etc., may be accompanied like the first part. The *Gradual* is followed by the organ in a sad and mournful tone, indicative of the sorrows of the penance preached by S. John the Baptist. Or, if *Alleluia* is sung, instead of the *Gradual*, the organ is sounded in an exulting, jubilant tone; and when *Alleluia* is joined to the *Gradual*, the organist might play first in a mournful, then in a jubilant tone.

31.—At the *Sequence*, the sound of the organ should be cheerful and exulting. The Sequences sung with the organ are three, viz: *Victimæ Paschali laudes*, for Easter Sunday, and during the octave; *Veni sancte Spiritus*, for Whit-Sunday, and during the octave; and *Lauda Sion*, for Corpus Christi, and during the octave. After *Dominus vobiscum*, etc., sung immediately before the *Offertory*, the organ is played with spirit, combined with gravity, to express the offering of good works made to the Lord, which are the fruits of the preaching of the Gospel.

32.—At the *Sanctus*, the organ responds with an exceedingly grave and majestic sound, as is suitable to this sublime hymn of praise; at the termination of which, it continues to sound with soft stops, and a slow, devotional movement, in order to indicate in some way the approaching sacrifice. At the time of the *Elevation*, it should be played, says the *Cæremoniale*, with all possible melodiousness and gravity; continuing, partly in a sad tone, to signify the bitter pains our Lord suffered for us on the cross,—partly in a tender and consolatory tone, to express the peace He procured for the world by the shedding of His precious blood. After the *Pater noster* the organ does not resume, but continues silent, to signify that our Lord, after His seven last words on the cross, ceased to live this mortal life.

[1] See, however, *Note* 1, *p.* 51.

33.—The organ is sounded after *Pax Domini*, etc., gravely and devoutly, as a preparation for the *Agnus Dei*, which being finished, it continues in the same way till the *Post-Communion*, when it ceases. Should the *Post-Communion* be simply *recited*, however, or, should there be time remaining after it, the organ should follow in a cheerful, animated movement, to express the sentiments of thankfulness of the faithful, who are refreshed by the Eucharistic banquet, of which the Church wishes that they should partake with joy and gladness—*In voce exultationis resonent epulantes in mensa Domini.*[1] After the Deacon has sung *Ite Missa est*, the organist resumes, in the key in which the former left off, with the full organ, and in an exulting and triumphant tone, signifying our Lord's joyful Resurrection and glorious Ascension, as also the victorious preaching of the Gospel, and the triumph of the new law of grace throughout the whole world.

34.—To what has been said concerning the quality and quantity of sound proper for the accompaniment of plain-chant, we would add two suggestions. First, the organist should remember that his instrument, when played in union with the choir, is intended but for an *accompaniment*. He should therefore be careful to choose his stops with judgment, avoiding the too frequent use of mixtures, powerful reed-stops, etc., and in general, too great power of tone; otherwise, he will either drown the voices of the choir, or compel the singers to force their voices in order to make themselves heard. In the second place, the different interludes, symphonies, etc., to be played in the course of the service, (we refer especially to certain parts of it, *e. g.* the *Elevation* at Mass, etc.,) should be of a nature to excite devotion rather than curiosity in the worshippers. This end may be attained by avoiding well-known or too striking melodies, and, in general, such a style of playing as is calculated to take up one's whole attention, by holding the ear, as it were, enchained, as often happens to musical persons, in spite of themselves.

35.—Finally, a matter of the greatest importance to our organist, is, to know what kind of harmonies he must use in the acompaniment of plain-chant, as also, how to assign the proper pitch, or key, for each piece of chant. With regard to the first point, our humble opinion, confirmed by the judgment of distinguished church-musicians, is, that the harmonisation proper for the Gregorian chant is a fusion of the diatonic and chromatic genuses, though with a predominance of the former, especially when the organist is actually accompanying the chants of the choir.[2] The Gregorian is, as we have said before, a diatonic chant, hence it is properly accompanied chiefly by diatonic harmonies; yet these may be tempered with harmonies peculiar to the chromatic genus, in order to avoid stiffness, and occasional harmonisation which would be so repulsive to the ear as to render *no accompaniment* vastly preferable.[3]

36.—Should the organist desire to play in union with the chants of the choir, it will be absolutely necessary for him, as we have said before, to be thoroughly acquainted with the Ecclesiastical Tones, their relations to each other, and to the modes of modern music, the character, cadences, final, dominant, etc., peculiar to each. Thus, for instance, the *first tone* is analogous to the

---

[1] Matins of Corpus Christi, Ant. 6.

[2] In the preludes, symphonies, and interludes by which the organist connects the various chants of the Divine service, more liberty might be allowed; but even here, it would be well, at least immediately before introducing a given piece of chant, to play in such a manner as to imitate the diatonic character of the tone to which it belongs.

[3] We hope to be able to treat more at length upon this subject hereafter.

key of *D minor*. The same is to be said of its relative tone, the *second*, with this difference, that whereas the melodies of the former are comprised more or less within its final and the octave above it, those of the latter range from the fourth below to the fifth above the final, which is the same (*D*) in both,—a circumstance which suggests to the organist the frequent necessity of *transposition*, in the case of the second tone. Again, the *third tone* ranges (apart from *transposition*, of which we shall speak presently,) from *E* to *E*, more or less; its *third* is *minor*, but its having a *minor second* (*F natural*,) destroys all farther analogy with the modern key of *E minor*. Yet the harmony proper for the final note (*E*) of the third tone, is not the chord of *C*, but of *E*, for the most part, *major*, according to the practice of the best masters. We might go on in the same way to consider the other tones, their peculiarities, and how far they are analogous to the modes of modern music, but the limits of the present work do not allow it. We would recommend to organists the study of this matter as interesting, and so essential, that he who cannot apply to it, had better abandon all pretensions to accompany the ecclesiastical chant, which, in our opinion, suffers from two extremes, *i. e.*, if it loses sweetness, and is rendered stiff, by a rigid and exclusive adherence to a diatonic harmonization, it becomes, on the other hand, absurd and unmeaning, when accompanied by an organist who is ignorant of the tonality in which it is composed.

37.—In the second place, the organist ought to be skilful in assigning the proper *pitch* for the different chants sung by the choir. This is a matter which depends more or less on the *extent of notes* in a given piece of chant, the *quality of the singers' voices*,[1] and the *degree of solemnity of the feast celebrated*, a somewhat higher pitch being taken on solemn days, as has already been observed. The following figures will, it is hoped, be found serviceable under this head. They suggest at once to the organist the scales, in modern notation, of the different Ecclesiastical Tones. Thus, in the case of the first tone, the scale given in the first place, in Gregorian notation, is to be rendered on the organ by one of the scales beneath it, according to circumstances. If a given chant is of the first tone, *perfect*,[2] it may be played in *D minor*, or, on solemn days, in *E minor*. A chant of the same tone, if *imperfect*,[3] may be taken in *E minor*, or even, on solemn days, except, perhaps, when it is followed by a Psalm, in *F minor*; if *perfect, mixed with its plagal*,[4] in *E minor*. The same explanation, *mutatis mutandis*, will answer for the figures illustrative of the other tones, it being understood that, in each case, the pitch is to be taken higher or lower, according to the circumstances mentioned at the beginning of this paragraph. The letter *F*, placed over a note, shows such note to be the *final*, or *key-note* of the scale. The notes occasionally affected by *accidentals*, according to the Roman practice, are indicated by the proper accidentals being placed over them. Other points will be taken notice of in the next paragraph. Finally, we would remark, that the fact of a Gregorian clef appearing, in a chant in a choral-book, on a line different from that on which the same clef is found in the proper scale, among the following figures, ought not to make any difficulty in finding the pitch by means of them. For instance, in chants of the seventh tone we sometimes find the clef (of *Do*) on the third line, whereas in the seventh of the following figures it is placed on the *second* line.[5] Nay, in

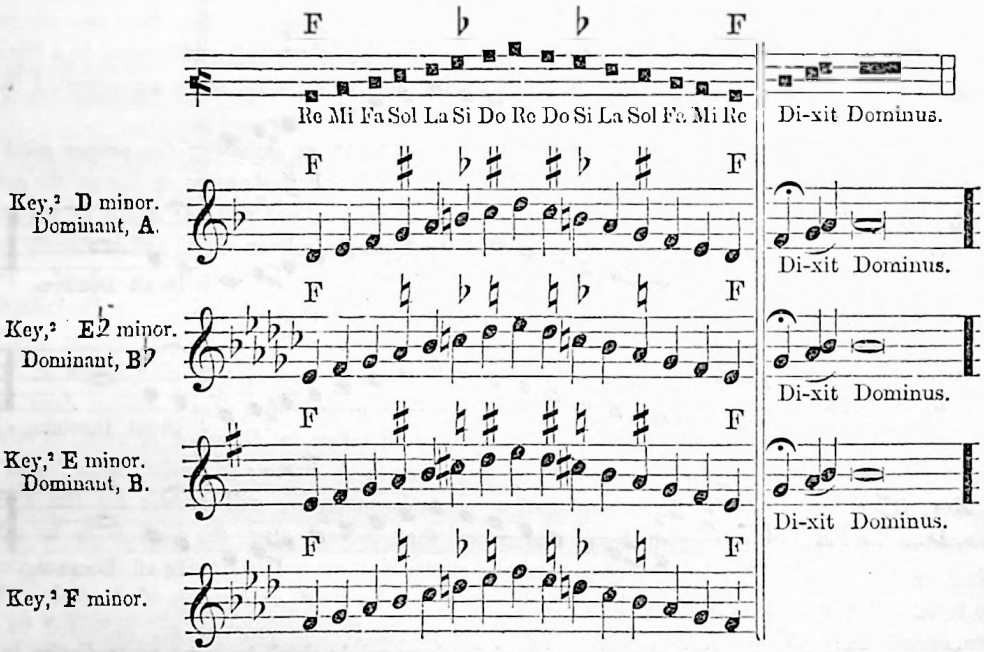
---

[1] Should the *pitch of the organ* be either unusually high, or unusually low, this would of course be an additional consideration.

[2] See P. I, ch. V, ¶ 8. [3] Ibid. [4] Ibid., ¶ 9. [5] See P. I, § III, ¶¶ 16, 17.

some tones, not only will the clef be found on one line in the book, and on another in the figure, but we shall occasionally find a difference in the clefs themselves. Thus, a chant, *e. g.*, of the first tone sometimes has the clef of *Do*, (on the upper line of the staff,) instead of that of *Fa*, as in the first of the following figures; and a chant of the eighth tone, the *Fa* clef, instead of the *Do* clef, as in the eighth figure. All that is to be done in such cases is to find, by means of the clef, as placed in the book, the names of the notes whose proper sound we wish to get, then see where the same notes are placed on the upper staff in the figure,—and casting the eye in a straight line downward we shall find a suitable pitch, higher or lower at choice, in modern notation.[1]

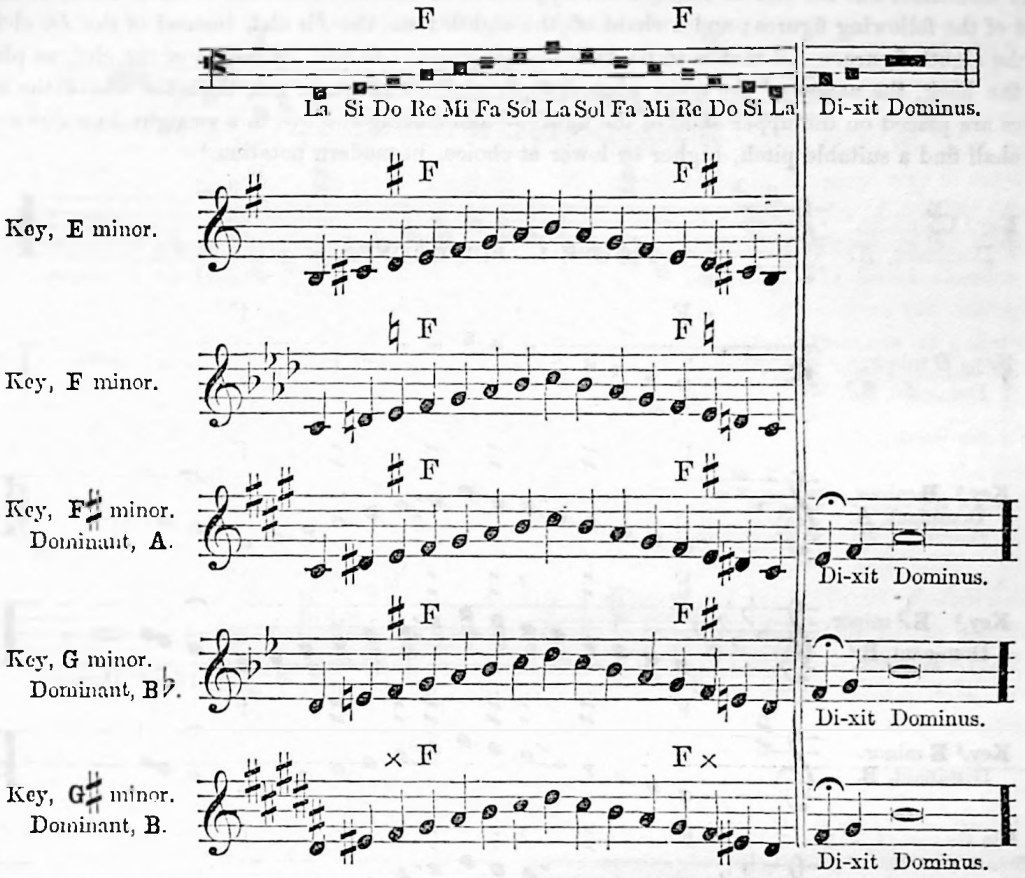
FIGURE 1. FIRST TONE.



[1] We venture this explanation at the risk of its being thought gratuitous; but experience has taught us that one can scarcely be too clear in unravelling the mysteries which so many find in the square notation.

[2] It will be seen that in the signature, (though not in the scale itself,) we represent the *sixth* of the scale as *minor*, although, in the first tone, *Si* is flatted, in other words, the sixth becomes minor, only occasionally. We represent the sixth as minor, in order to make the signature conformable to the designation of the key, and thereby spare the organist the embarrassment he might feel in seeing a discrepancy between the two. We have, for the same reason, adopted the same method in the case of some of the other tones, giving a signature conformable to the designation of the key, and affecting certain notes with accidentals, in the course of the scale, to make them correspond with the square notes above them.

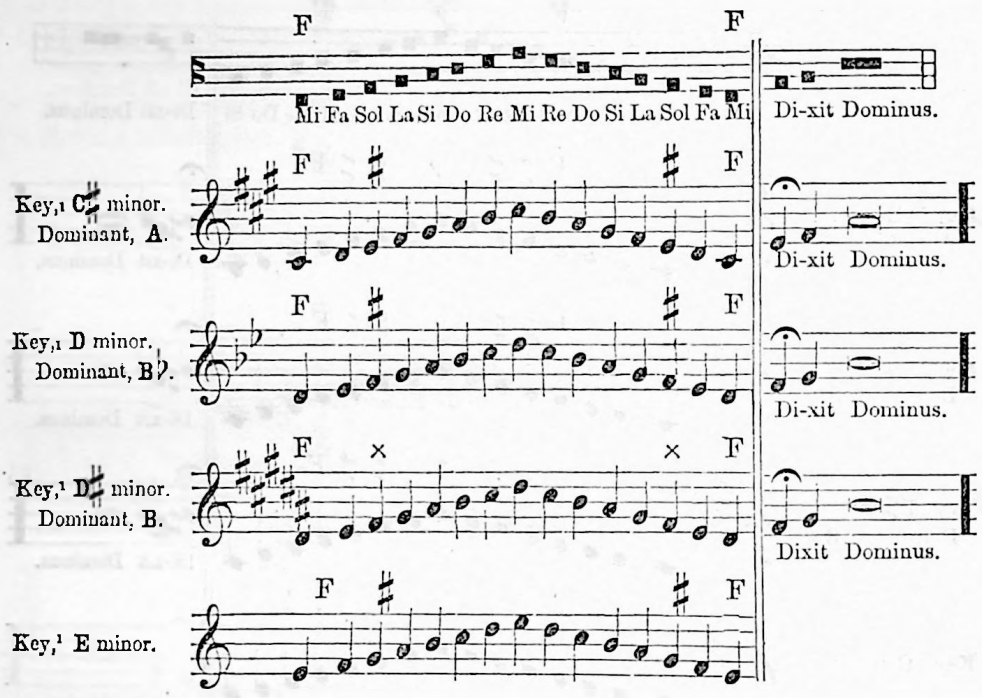
FIGURE 2. SECOND TONE.



NOTE.—The organist little familiar with plain chant might think he saw a contradiction in the scales of the above figure. It might seem to him inconsistent to assign to the key of *E minor* the scale of *B minor*, to the key of *F minor* the scale of *C minor*, etc. But it must not be forgotten that it is peculiar to the *plagal*[1] tones, (of which the second tone is one,) to have the key-note about in the *middle of the scale*. Hence, the first note of any of the above scales, or of those of any plagal tone, does not represent the key-note, but only the extent to which the melodies of the tone descend below it, (which extent is regularly that of a *fourth*, as we have already seen,) the key-note being, in each case, the fourth note of the scale, instead of the first, as in the *authentic* tones.

[1] See P. 1, ch. v, ¶¶ 2, 6.

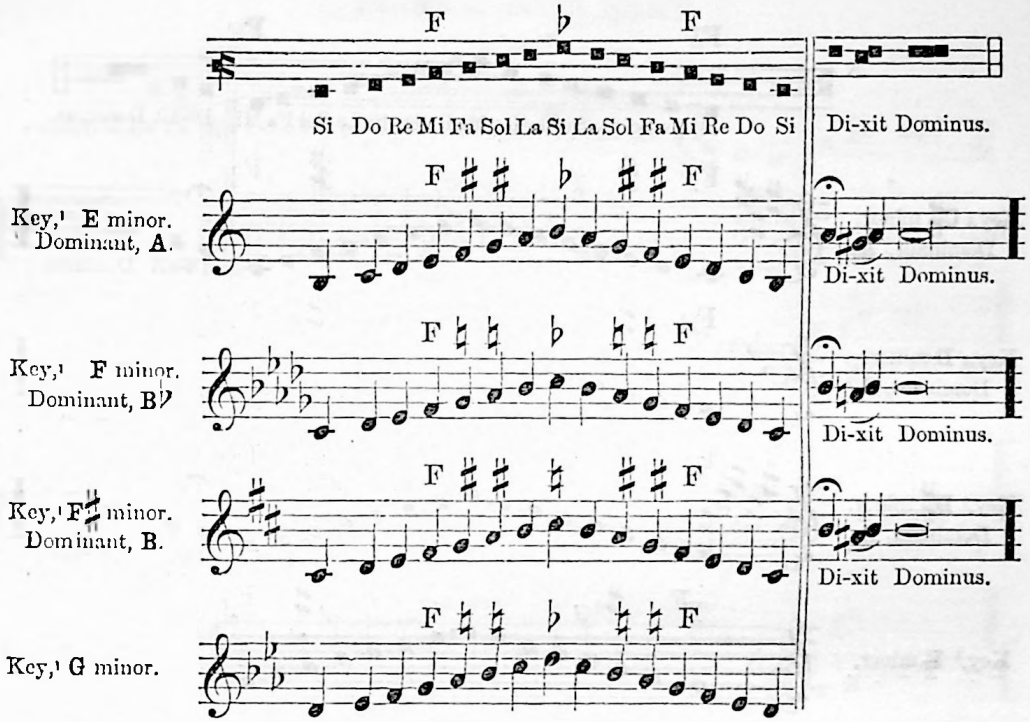
FIGURE 3. THIRD TONE.



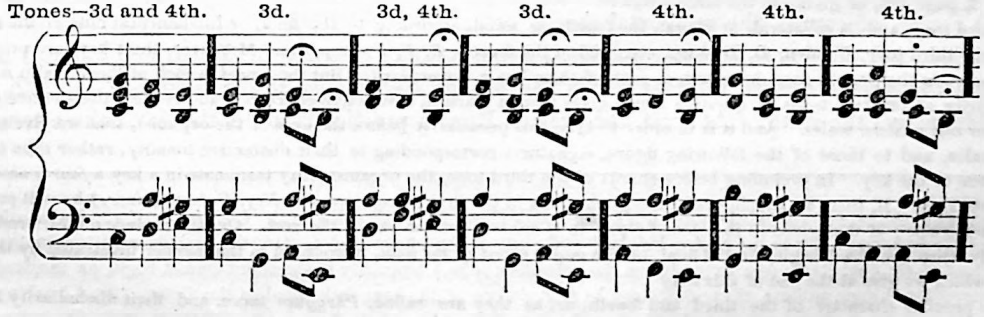
[1] In the case of the present tone, as also in that of the fourth (see Fig. 4,) we make an exception to the rule mentioned in Note 2, page 108, of giving to the scale a signature conformable to the designation of the key. We denominate the key, in the third tone, and its collateral, or plagal, the fourth, as usual, according to the final, or fundamental note of the scale, viz: in the third tone, *C sharp, D, D sharp,* etc., and in the fourth, *E, F, F sharp,* etc. Moreover, these keys are properly called *minor,* in the present case, inasmuch as each of them has a *minor third.* But the *second* in each of them is also minor, a peculiarity of the two tones in question which gives them a marked, distinctive character, and renders them entirely dissimilar to our modern scales. And it is in order to keep this peculiarity before the eyes of the organist, that we give to the above scales, and to those of the following figure, signatures corresponding to their distinctive tonality, rather than to the designation of the key. In preluding before chants of the third tone, the organist may terminate in a key a *fourth above the final of the scale.* If, then, he should prefer the pitch given in the first place, (marked *Key, C sharp minor,*) he will prelude in *F sharp minor;* if that given in the second place, in *G minor;* and so on of the rest. Or, the prelude might terminate, especially when the chant begins on the final, on the *major chord of the final,* introduced in the manner illustrated by the examples which we give at the end of this note

The peculiar character of the third and fourth, or, as they are called, *Phrygian* tones, and their dissimilarity to the modes of modern music may be seen by the following examples, showing the regular manner of harmonizing the most usual final cadences of chants belonging to these two tones. A harmonization of this kind (and it is scarcely necessary to say that it is

FIGURE 4. FOURTH TONE.

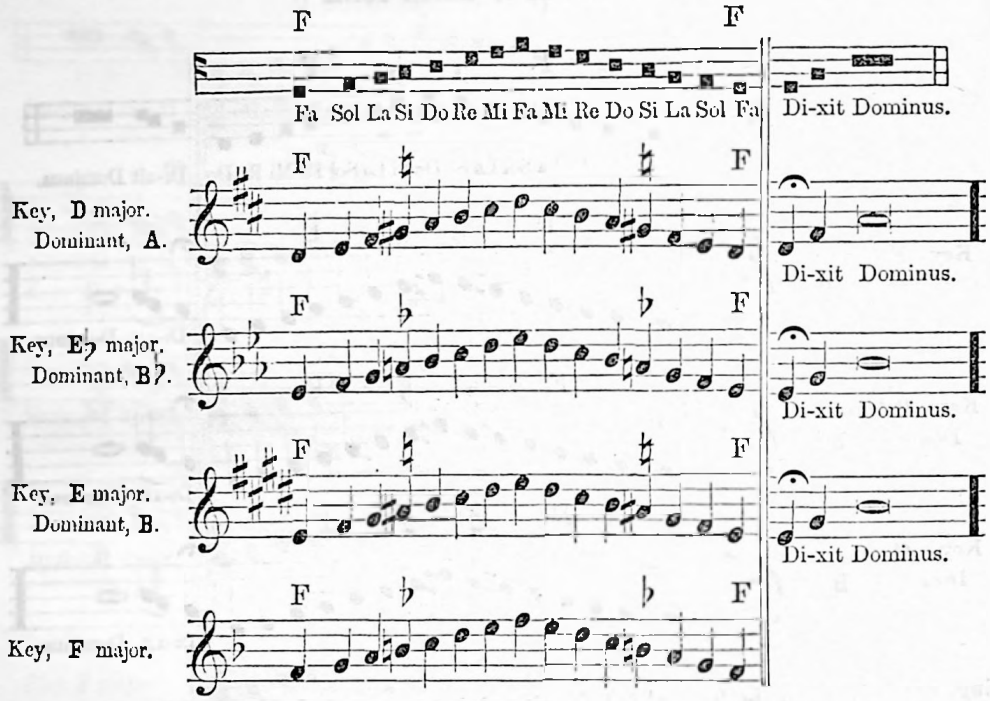

F ♭ F
Si Do Re Mi Fa Sol La Si La Sol Fa Mi Re Do Si
Di-xit Dominus.
Key,[1] E minor.
Dominant, A.
F ♯ ♯ ♭ ♯ ♯ F
Di-xit Dominus.
Key,[1] F minor.
Dominant, B♭
F ♮ ♮ ♭ ♮ ♮ F
Di-xit Dominus.
Key,[1] F♯ minor.
Dominant, B.
F ♯ ♯ ♮ ♯ ♯ F
Di-xit Dominus.
Key,[1] G minor.
F ♮ ♮ ♭ ♮ ♮ F

intended, not for voices, but for the organ only,) will perhaps appear strange, and, for final cadences, unsatisfactory to many; yet it is justified by the practice of such masters of harmony as Bach, Graun, and others. The melody in each of the following examples represents a final cadence peculiar to the third or fourth tone.



[1] With regard to the apparent discrepancy between the designation of the keys and the signatures in the above scales, see the first paragraph of the note on the preceding page. In preluding before chants of the fourth tone, the organist may

FIGURE 5. FIFTH TONE.

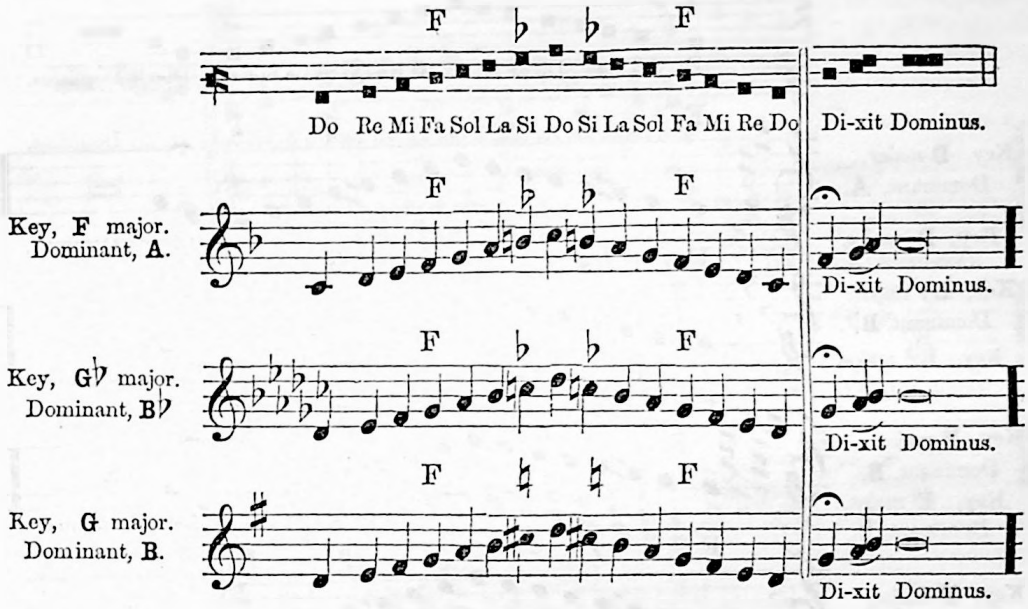


NOTE.—In each of the above scales the *fourth* is made *superfluous* by the addition of the *sharp* or *natural*, in order to correspond with the square note above it. Sometimes, however, the fifth tone is found with the *flat* at the beginning of each staff, affecting every *Si* in the course of the chant. In such a case, of course, the accidental sharps or naturals occurring in the above scales are to be disregarded, and the *fourth* becomes *perfect*. Some authors (Pernarelli, Berti, and others.) maintain that the perfect fourth, in other words the flat on *Si*, belongs to the nature of the fifth tone, and of its plagal the sixth. At least, the present Roman practice is to flat the *Si* in these tones, in

---

terminate, as in the case of the third tone, on a key a fourth above the final of the scale, *i. e.*, in *A minor, B flat minor, B minor*, or *C minor*, according to the choice he shall make out of the above scales. Or, the prelude may terminate on the *major chord of the final* itself, (see examples on the preceding page,) especially if the chant should begin on the final. Or again, according to some authors, the prelude may be made in one of the keys designated in the figure, (fig. 4,) taking their denominations in the modern sense, *i. e.*, in *E minor*, having *F sharped*, and *D sharp* for sensible note, or in *F minor*, with *G natural*, and *E natural* for sensible note, etc., etc.

FIGURE 6. SIXTH TONE.



singing, not only when the *tritone*[1] is to be altered, but as a general thing.[2] When, however, says Berti, (*Regole di Canto Fermo,*) both in the fifth and sixth tones a descent is made from the fifth of the scale to the fourth, returning immediately to the fifth and making a pause on it, then *Si* is sung *natural*,—examples of which rule may be seen in the Mass called *de Angelis*, (See *Appendix VII,*) at the words *Christe eleison*, *miserere nobis*, (second time in the *Gloria in excelsis,*) *consubstantialem Patri*, (in the *Credo,*) etc.

---

[1] See Part I, ch. iv, ¶ 18.

[2] The Psalm-melody of the fifth tone is sung as if *Si* had the flat, though this accidental is rarely expressed in the choral books. We cannot forbear remarking that if there were one reason why we should prefer to have the *Si* in this psalm-melody sung *natural* instead of *flat*, it would be in order to put a stop to the abominable practice of some singers, who cannot hear the fifth tone sung without adding what they doubtless think to be *harmony*, in thirds below, as in the following example:

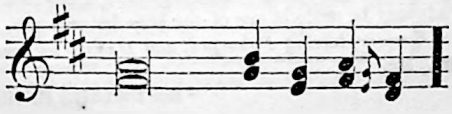
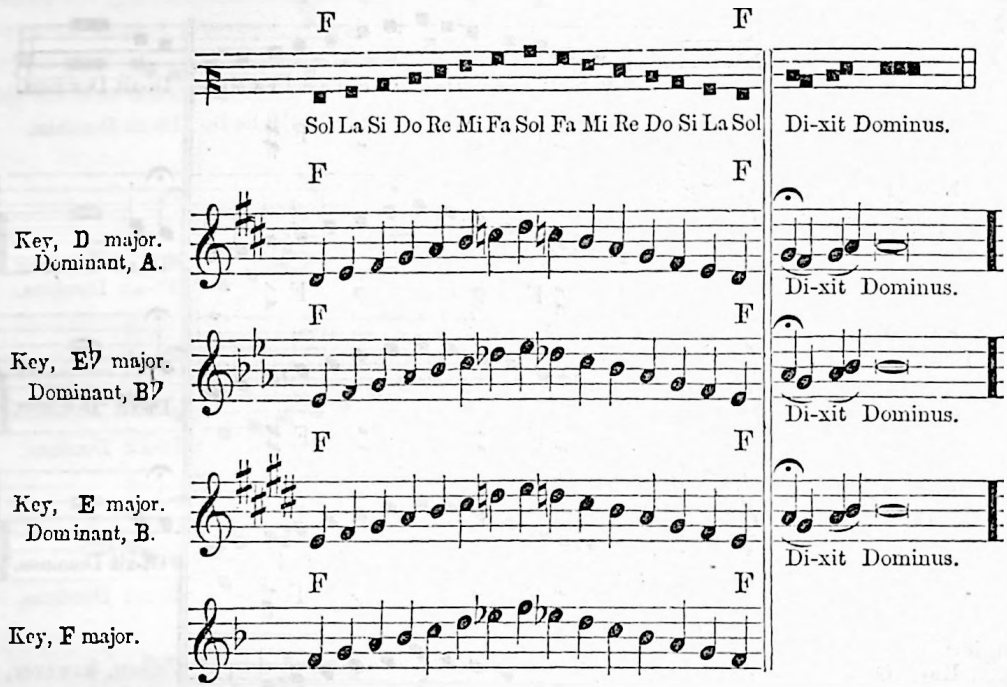


FIGURE 7. SEVENTH TONE.



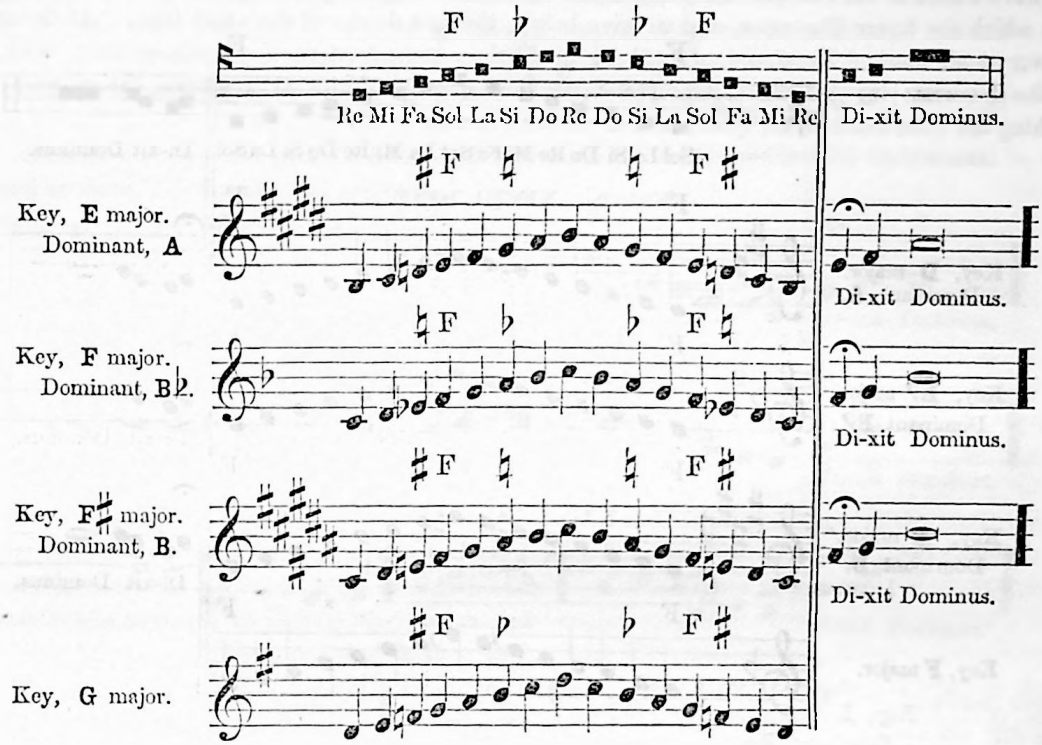
NOTE.—The seventh and eighth, or, as they are called, *Mixolydian* tones, like the third and fourth, or *Phrygian* tones, (see *note*, p. 110,) cannot, on account of their peculiar construction, be reduced to the modern major mode, so as to become identical with it. The organist will experience the truth of this observation when he attempts to harmonize on the organ chants of these tones, especially those which frequently descend below the final, instances of which are the Antiphons *Occurrunt turbæ*,[1] and *Vidi aquam*.[2] The *sub-final* in the Mixolydian tones is a *whole tone* below the final, and on this sub-final frequent cadences are made; so that if a chant of the kind mentioned above, of the seventh tone, were played *e. g.* in *D*, or, of the eighth, in *G*, in the former case the chord of *C*, and in the latter that of *F*, would play a conspicuous part in the harmony. Moreover,

In fact, if the *Si* of the fifth tone were to be sung *natural*, these harmonizers would find themselves at a loss, and would have to give up their thirds, by which the psalm-tone in question would be decidedly the gainer.

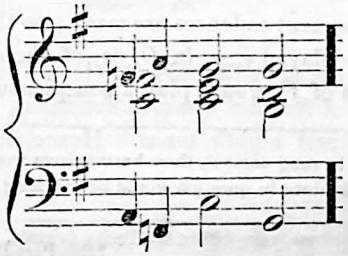
[1] See *Appendix III.*

[2] See Part III., ch. iii, ‖ ii.

FIGURE 8. EIGHTH TONE.

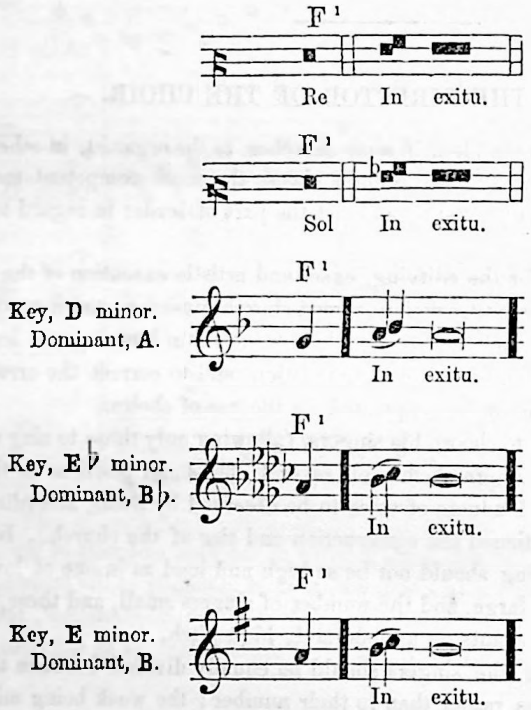


by reason of the same peculiarity of the sub-final, in some of the *final cadences* of the two tones in question the closing chord (of the final) is reached, not, as most generally in the modern major mode, by means of the harmony of the *dominant*, but through that of the *sub-dominant*, preceded by the chord of *its* sub-dominant, (so to speak,) viz: the chord of the sub-final, as in the following example of a common Mixolydian final cadence.



38.—With reference to the pitch for the *psalms*, the most approved practice is to adopt a uniform note for the *dominant*, or *reciting-note*, of each of the nine psalm-melodies. The note usually taken for this purpose is *A*, (*La*) as being best adapted for the generality of singers. We have added to each of the foregoing eight figures the first degree of psalm-intonation in the tone which the figure illustrates, and we give below, the first degree of the *ninth* tone. At the end of every staff marked *Dominant, A*, will be found the commencement of a psalm-melody, with *A* for the dominant; so that the sum of the staves thus marked shows, at a glance, the manner of pitching the nine tones on *A*, (*La*,) as a dominant common to all.

FIG. 9. NINTH TONE.



39.—It might, however, sometimes be desirable to chant the psalms on a higher note; moreover, in some of the tones, taking *A* for the common dominant, the *Antiphons* would occasionally be too low, especially in the third and eighth tones. Hence, some recommend the adoption of a

---

[1] Final note of the Antiphon, *Nos qui vivimus*, sung before the Psalm *In exitu*.

higher pitch for the dominants. We have therefore given, in the above figures, various degrees of elevation for the dominant in each tone, to be adopted according to circumstances, at the discretion of the organist or director of the choir. We would recommend unity of dominant, as far as it is practicable, throughout the same service. Thus, if, for instance, at Vespers, the first psalm should be of the first tone, and *B* (*Si*) should be chosen as the dominant, in preference to *A*, (*La*,) it would be well, if the voices could bear it, to take the four remaining psalms on the same pitch, especially if the tones sung should be the fourth or fifth, sixth, seventh and ninth. Or, if the first psalm should be, *e. g.*,of the eighth tone, and *B flat* (*Sa*) should be chosen as the dominant, it would be advisable to take the same dominant in the remaining tones, especially if they should be the second or third, fourth, fifth and seventh.

---

§ III.—OF THE DIRECTOR OF THE CHOIR.

1. The direction of the choir is confided, in some churches, to the organist, in others, to one of the singers. In the former case, the organist should choose the most competent member of his choir for chief singer, to pre-intone the chants, and act the part of leader in regard to the rest of the choir.

2. The director is responsible for the edifying, exact and artistic execution of the musical part of the ritual: hence he should be a good Christian, a good church-musician, and a good ritualist; in which last essential qualification we include a knowledge of the Latin language, at least, sufficient to enable him to guard his singers against false pronunciation, and to correct the errors under this head which are sometimes found even in books printed for the use of choirs.

3 It is the duty of the director to choose his singers, (allowing only those to sing who can do it properly,) practise them diligently, assign them their several offices and positions in the choir, and determine the degree of height and loudness of voice to be observed by them, according to circumstances, among which must be mentioned the construction and size of the church. In a church in which there is much echo, the singing should not be so high and loud as in one of low ceiling and without echo. But if the church is large, and the number of singers small, and these, too, of weak voices, it would be well to take the chants on a moderately high pitch.

4. In arranging a double choir, the singers should be equally divided between the two sides, with reference to their qualifications rather than to their number; the weak being mixed with the strong voices, the high with the low, and the less skilful with the more expert singers, etc., so that one side may be, as far as possible, the counterpart of the other.

5. Out of the general choir the director should choose a few of the best singers to form a select choir: these will sing the *Antiphons*, and such pieces of plain chant or figured music as require a more artistic manner of execution.

6. The singers composing the select choir should be appointed by the director, in turn, to act as *chanters*. It is recommended that chanters be changed one at a time, so that one newly appointed to this office may be guided and supported by one who has filled it before.

7. The director might occasionally assist inexperienced chanters in intoning the Psalms, etc.; yet not too frequently, otherwise they will never acquire confidence in themselves. As a general rule, the director should be ever watchful over his singers, coming to their assistance in due time when necessary, and thus preventing ludicrous mistakes on their part.

8. The chief singer should commence, or pre-intone the chants by a few notes, with a pause on the penultima, (or, if this should be short, on the ante-penultimate,) the choir continuing either from the double bar found in some choral books for that purpose, or at a sign given by the director, if such bars should be wanting.

9. The director should not allow any one to pre-intone who is not able to do it, lest ridiculous mistakes should occur; he should suppress all singing out of tune, all shouting, and all arbitrary harmonising by the singers, and should see that in responding to the celebrant, the choir invariably take up the tone corresponding to his.

10. Should the director see fit to execute some piece of harmonised music, *e. g.*, at the *Hymn*, etc., he should show his judgment and good taste in his selections; avoiding compositions which are vulgar in their character, and savor of the conventicle, as also such as are too light, and not well adapted to the words of the Liturgy, though in themselves *good music;* and choosing such pieces as are free from these objections,—compositions, that is, which are classical and church-like at the same time.

11. Finally, the director should understand, and ever bear in mind, how highly important and honorable is the office entrusted to him—an office by which he is associated, in some way, with the sacred ministers of the Church, set apart to preside over and conduct the public worship which she offers to God. It is in his power greatly to contribute, by the proper exercise of his sacred function, to the grandeur, solemnity, and impressive effect of the ritual of the Catholic Church, and this is what the Church with perfect right expects from every one who aspires to fill the office of which we are treating. How often is not the effect of the most beautiful and excellently performed ceremonies greatly diminished, if not altogether nullified, by the bad execution, or bad style of the music accompanying them; whereas, good, church-like music, well executed, always edifies and impresses, and even atones for the imperfect or indifferent performance of the sacred ceremonies. It is to be believed, that if directors of choirs would more frequently consider these things, and their own responsibility, the music of the Church would be in a better state than it generally is at present.

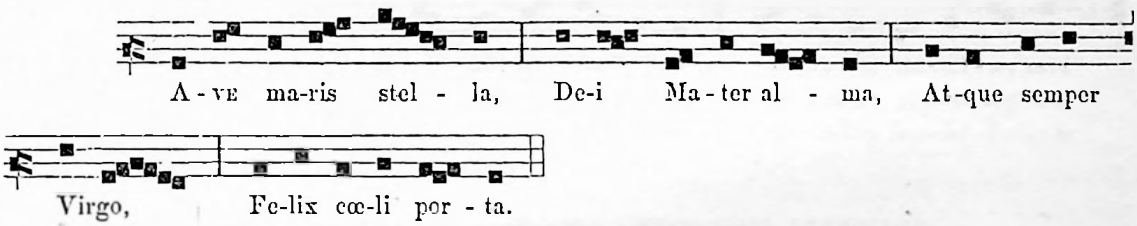
APPENDIX I.

HYMNS.

Note.—This Appendix comprises the tones of all the Hymns sung at Vespers. The greater part of them are taken from the *Directorium Chori*, (Rome, 1737,) and when several Hymns are found adapted to one and the same tone, it is according to the prescription of that work. There are, however, some Hymn-tones of which Guidetti gives only the pre-intonation, a defect which we have thought best to supply from the *Enchiridion Chorale*, (Ratisbonne, 1853,) in which work the Hymn-tones not contained in the *Directorium Chori* are taken from the *Hymni totius anni*, by Palestrina, (Rome, 1589,) and a work of the same title (Rome, 1581,) by Vittoria. Tones taken from the *Enchiridion Chorale* are marked with an asterisk—all the rest are from Guidetti.

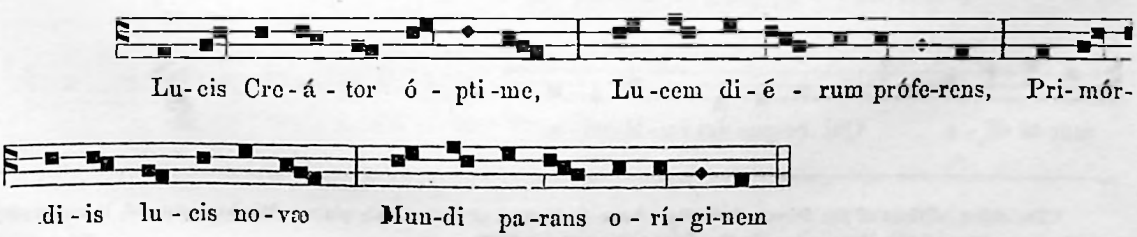
CLASS A.

AVE MARIS STELLA. (*Feasts of the B. V. Mary.*)

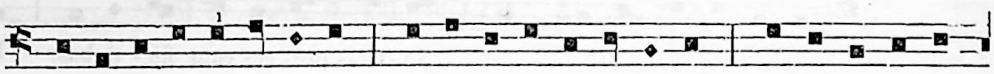


CLASS B.

LUCIS CREATOR.* (*Sundays throughout the year.*)



CREATOR ALME.* (*Advent-tide*)

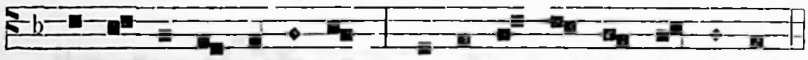


Cre-á-tor al-me sí-de-rum, Æ-tér-na lux cre-dénti-um, Je-su Re-démptor

ó-mni-um, In-tén-de vo-tis súppli-cum.

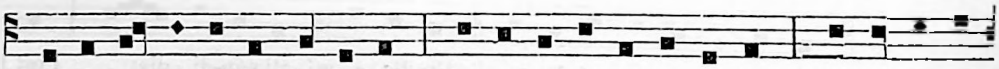
JESU REDEMPTOR. (*Christmas-tide.*)
JESU DULCIS MEMORIA. (*Holy Name of Jesus.*)
PLACARE CHRISTE. (*All-Saints*, Nov. 1.)

Je-su Re-dém-ptor ó-mni-um, Quem lu-cis an-*te o*-rí-gi-nem, Pa-
Je-su, dul-cis me-mó-ri-a, Dans ve-ra cor-dis gáu-di-a; Sed
Pla-cá-re, Chri-ste, sér-vu-lis, Qui-bus Patris cle-mén-ti-am Tu-

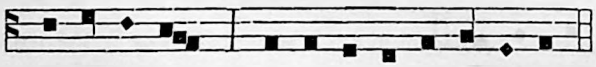


rem pa-tér-næ gló-ri-æ, Pa-ter su-pré-mus é-di-dit.
su-per mel, et ó-mni-a E-jus dul-cis præ-sén-ti-a.
æ ad tri-bú-nal grá-ti-æ Pa-tró-na Vir-go pó-stu-lat.

CRUDELIS HERODES. (*Epiphany, and within the Octave.*)



Cru-dé-lis He-ró-des, De-um Re-gem ve-ní-re quid ti-mes? Non é-ri-pit
I-bant Ma-gi, quam ví-de-rant, etc.

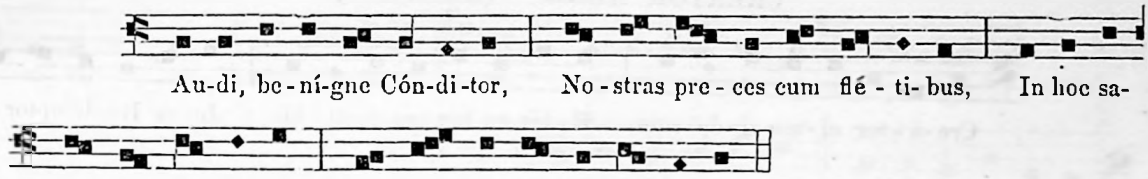


mor-tá-li-a Qui re-gna dat cœ-lé-sti-a.

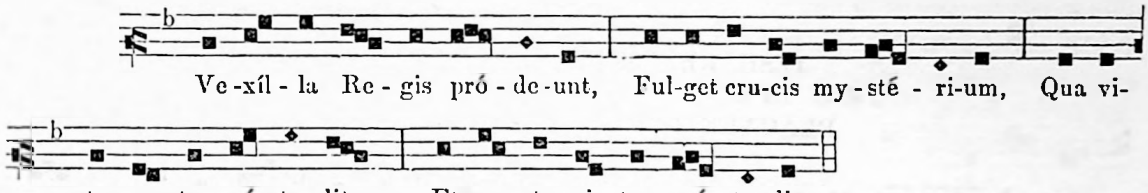
---

[1] The oldest editions of the *Directorium Chori* have *La* instead of *Sol*, at this place. We have put *Sol*, in conformity with the intonation of this Hymn given in the *Directorium Chori*, 1737.

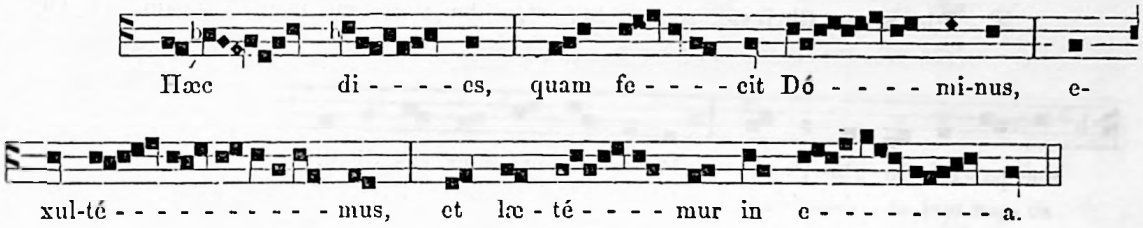
AUDI, BENIGNE.* (*Sundays in Lent.*)



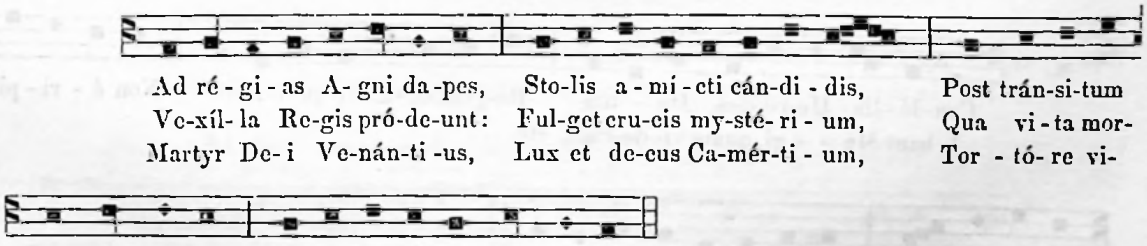
VEXILLA REGIS. (*Passion-tide.*)



HÆC DIES.[1] (*Antiphon in Easter-week.*)

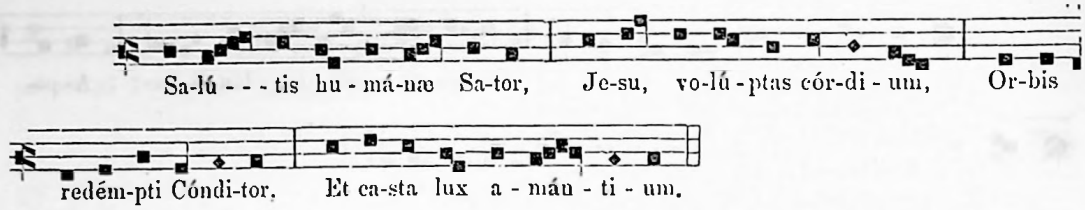


AD REGIAS AGNI. (*From Low-Sunday to Ascension.*)
VEXILLA REGIS. (*Finding of the Holy Cross,* May 3.)
MARTYR DEI VENANTIUS. (*S. Venantius, M.,* May 18.)

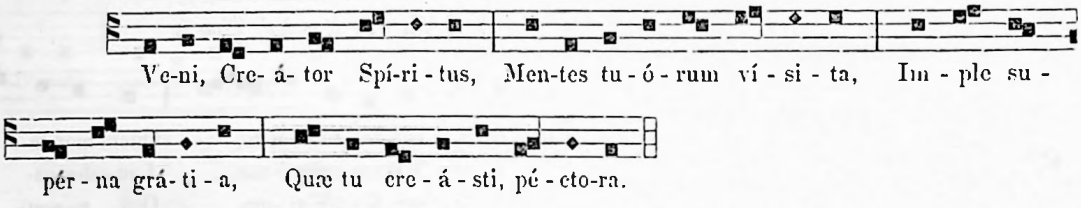

Ad ré-gi-as A-gni da-pes, Sto-lis a-mi-cti cán-di-dis, Post trán-si-tum
Ve-xíl-la Re-gis pró-de-unt: Ful-get cru-cis my-sté-ri-um, Qua vi-ta mor-
Martyr De-i Ve-nán-ti-us, Lux et de-cus Ca-mér-ti-um, Tor-tó-re vi-
ma-ris ru-bri Chri-sto ca-ná-mus Prín-ci-pi.
tem pér-tu-lit, Et mor-te vi-tam pró-tu-lit.
cto et jú-di-ce, Læ-tus tri-úm-phum cón-ci-nit.

[1] Reprinted from the *Istituzioni di Canto Fermo,* Rome, 1844.

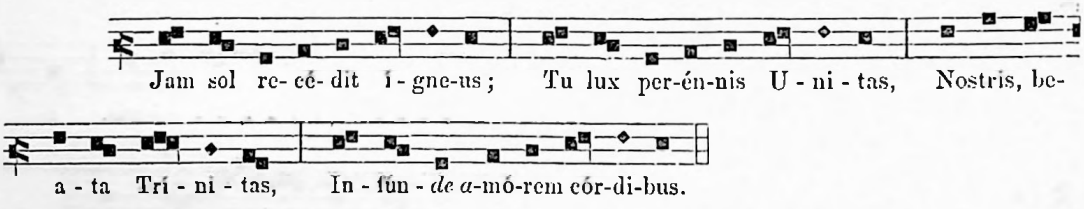
SALUTIS HUMANÆ. (*Ascension Day.*)



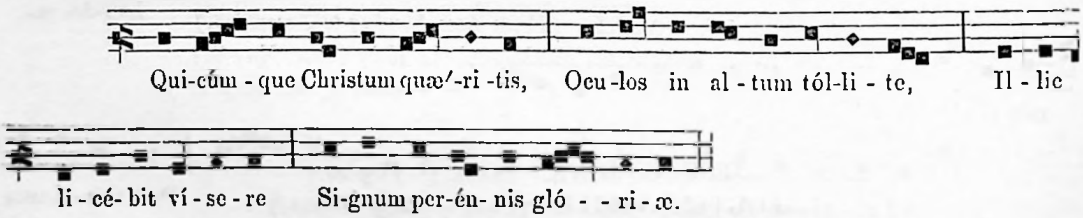
VENI CREATOR. (*Pentecost.*)



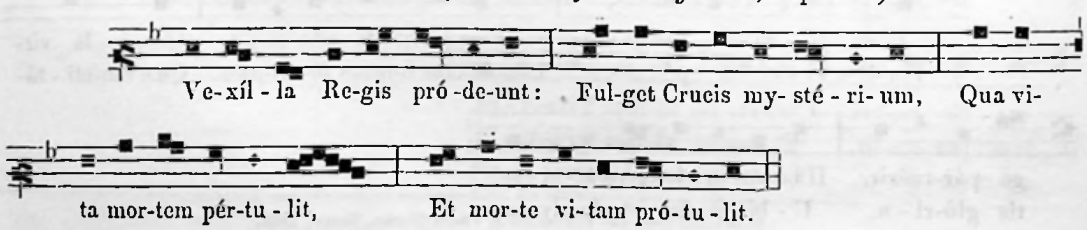
JAM SOL RECEDIT. (*Trinity Sunday.*)



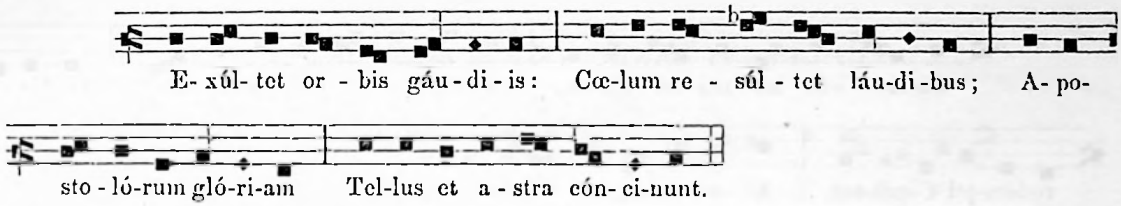
QUICUMQUE CHRISTUM. (*Transfiguration of our Lord*, Aug. 6.)



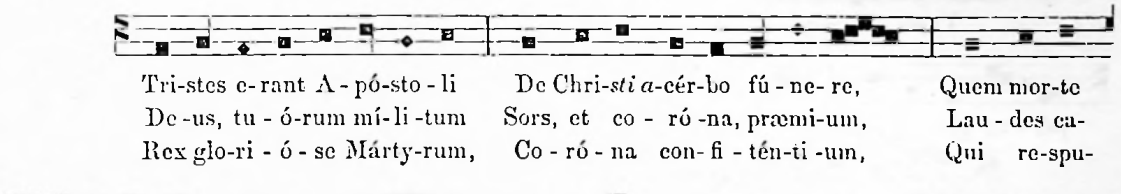
VEXILLA REGIS. (*Exaltation of the Holy Cross*, Sept. 14.)



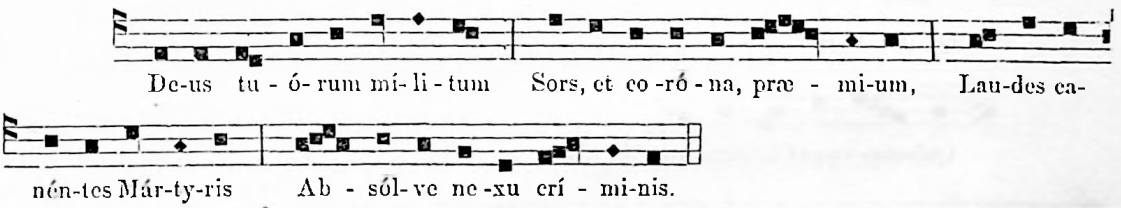
EXULTET ORBIS.* (*Com. of Apostles.*)



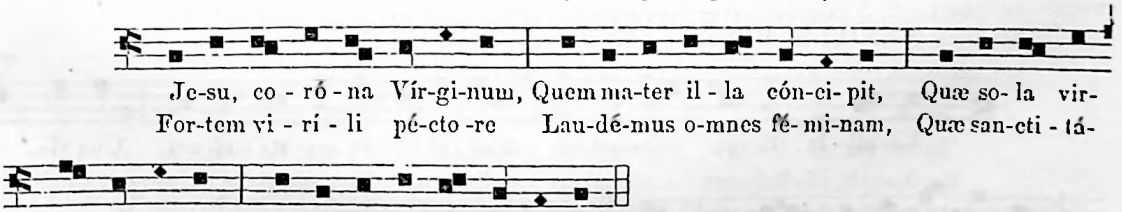
TRISTES ERANT. (*Com. of Aps. in Paschal Time.*)
DEUS TUORUM. (*Com. of One Mart. in Paschal Time.*)
REX GLORIOSE. (*Com. of Many Mart. in Paschal Time.*)


Tri-stes e-rant A - pó-sto - li De Chri-sti a-cér-bo fú - ne- re, Quem mor-te
De - us, tu - ó-rum mí-li -tum Sors, et co - ró -na, præmi-um, Lau - des ca-
Rex glo-ri - ó - se Márty-rum, Co - ró - na con- fi - tén-ti -um, Qui re-spu-
eru-de- lís - si -ma Ser- vi ne- eá-rant ím-pi - i.
nén-tes Márty-ris Ab-sól- ve ne-xu crí-mi-nis.
én- tes tér-re - a Per-dú - cis ad cœ - lé- sti - a.

DEUS TUORUM MILITUM.* (*Com. of One Martyr.*)

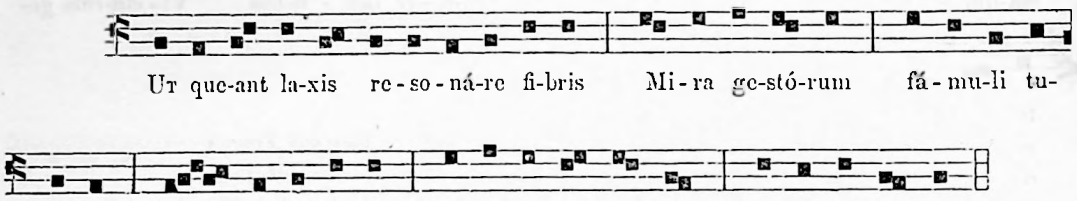


JESU CORONA. (*Com. of Virgins.*)
FORTEM VIRILI. (*Com. of Holy Women.*)

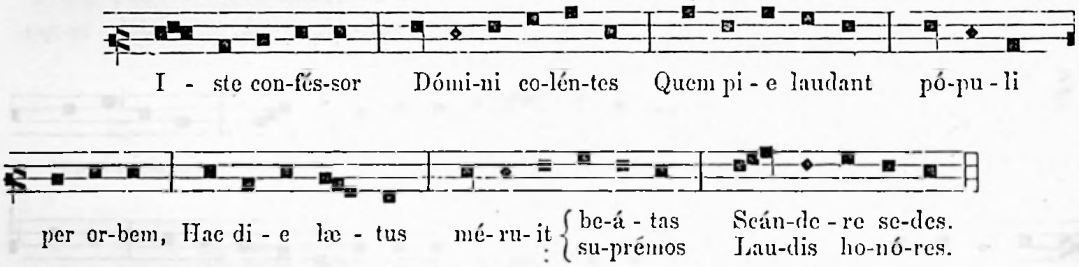

Je-su, co - ró - na Vír-gi-num, Quem ma-ter il - la cón-ci- pit, Quæ so- la vir-
For-tem vi - rí - li pé-cto -re Lau-dé-mus o-mnes fé- mi-nam, Quæ san-cti - tá-
go pár-tu-rit, Hæc vo- ta cle-mens ác- ci - pe.
tis gló-ri - a, U - bí-que ful-get ín-cly- ta.

CLASS C.

UT QUEANT LAXIS. (*S. John Baptist*, June 24.)



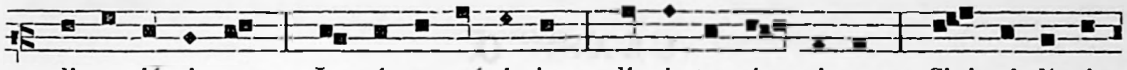
ISTE CONFESSOR. (*Com. of Confessors.*)


I - ste con-fés-sor Dómi-ni co-lén-tes Quem pi-e laudant pó-pu-li
per or-bem, Hac di-e læ-tus mé-ru-it { be-á-tas / su-prémos } Scán-de-re se-des. / Lau-dis ho-nó-res.

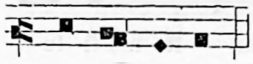
CLASS D.

MARTINÆ CELEBRI. (*S. Martina, V. M.*, Jan. 30.)
TE JOSEPH. (*S. Joseph*, March 19.)
CUSTODES HOMINUM. (*Holy Guardian Angels*, Oct. 2.)
SANCTORUM MERITIS. (*Com. of Many Martyrs.*)

Mar-tí-næ cé-le-bri pláudi-te nó-mi-ni Ci-ves Ro-mú-le-i, pláu-
Te, Joseph, cé-le-brent á-gmi-na cœ-li-tum, Te cun-cti ré-so-nent Chri-
Cu-stó-des hó-mi-num psál-li-mus An-ge-los, Na-tú-ræ frá-gi-li quos
Sanctó-rum mé-ri-tis ín-cly-ta gáu-di-a Pangá-mus só-ci-i gé-



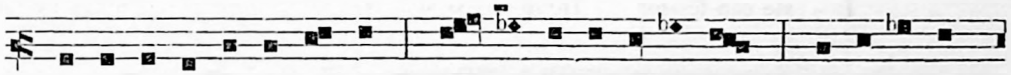
di - te gló- ri - æ: In - signem mé-ri -tis dí - ci - te vír - gi-nem Chri- sti dí - ci-
stí - a-dum cho- ri, Qui cla-rus mé-ri -tis junctus es ín - cly-ta Ca - sto fœ-de-
Pa-ter ád- di - dit Cœ - lé -stis có -mi-tes, in - si - di - án - ti-bus Ne suc-cúmbe-
sta-que fór-ti - a: Glis-cens fert á - ni-mus pró-me-re cán - ti-bus Vi - ctó-rum ge-



te már-ty-rem.
re Vír- gi - ni.
ret hó- sti-bus.
nus ó - pti-mum.

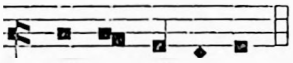
CLASS E.

PANGE LINGUA. (*Corpus Christi.*)



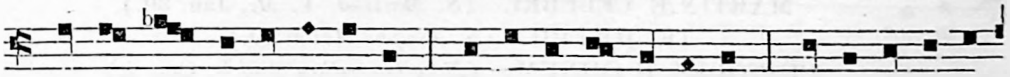
Pange, lingua, glo-ri - ó - si Cór - po- ris my-sté-ri - um, Sangui-nís-que

pre-ti - ó - si, Quem in mun-di pré-ti - um, Fructus ventris ge-ne- ró - si Rex ef-



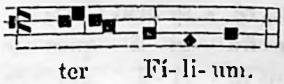
fú - dit gén-ti - um.

O QUOT UNDIS.* (*Seven Dolors*, 3d Sunday in Sept.)



O quot un - dis la-cry-má-rum, Quo do-ló - re vól-vi-tur, Lu-ctu-ó - sa de

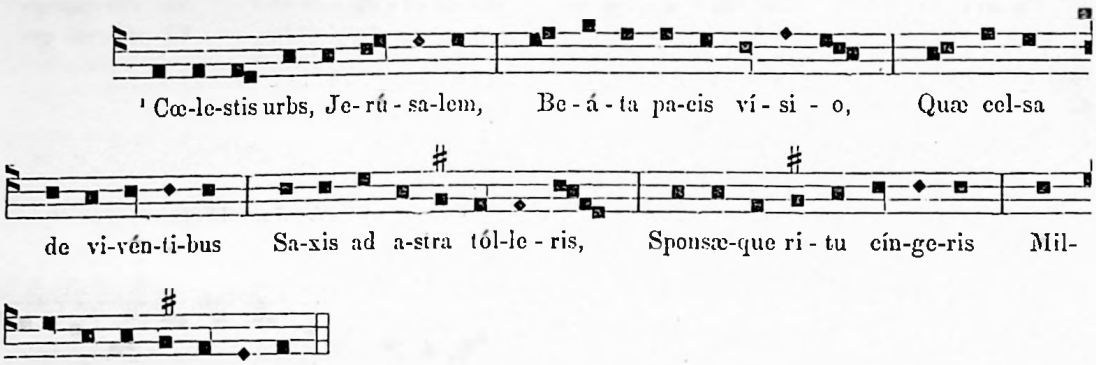
cru-én - to Dum re-vúl-sum stí-pi - te, Cer-nit ul-nis in-cu-bán-tem Vir-go Ma-



ter Fí- li- um.

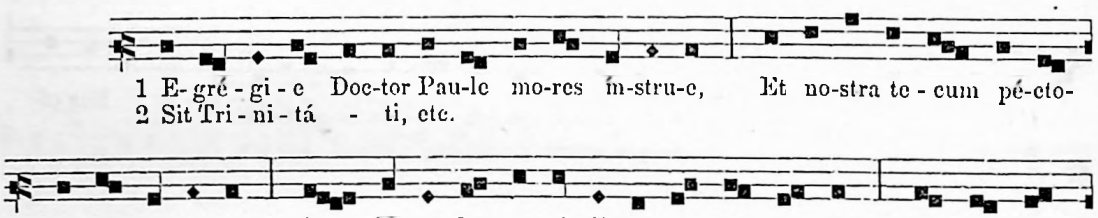
CLASS F.

CŒLESTIS URBS.* (*Dedicat. of a Church.*)

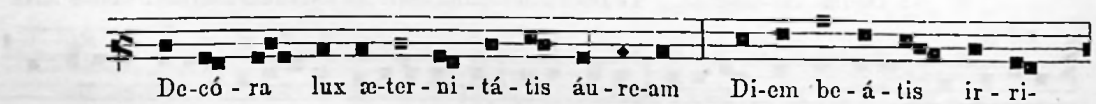

[1] Cœ-le-stis urbs, Je-rú-sa-lem, Be-á-ta pa-cis ví-si-o, Quæ cel-sa
de vi-vén-ti-bus Sa-xis ad a-stra tól-le-ris, Sponsæ-que ri-tu cín-ge-ris Mil-
le an-ge-ló-rum míl-li-bus.

CLASS G.

EGREGIE DOCTOR.* (*Convers. of St. Paul*, Jan. 25.)

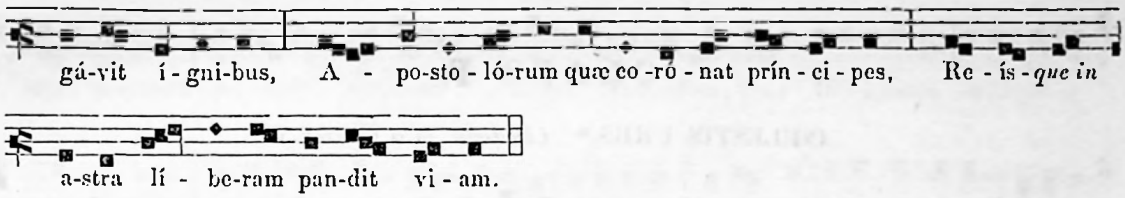

1 E-gré-gi-e Doc-tor Pau-le mo-res ín-stru-e, Et no-stra te-cum pé-to-
2 Sit Tri-ni-tá-ti, etc.
ra in cœ-lum tra-he: Ve-lá-ta dum me-rí-di-em cer-nat fi-des, Et so-lis
in-star so-la re-gnet chá-ri-tas.

DECORA LUX.* (*SS. Peter and Paul*, June 29.)



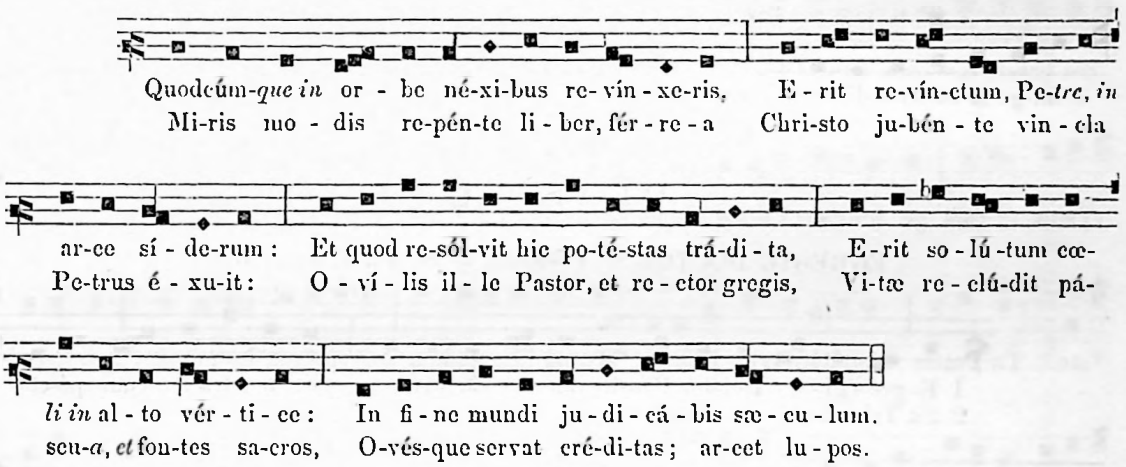
---

[1] We copy this Hymn-tone as it is given in the *Enchiridion Chorale*, in which work it is set in the third tone (Phrygian). According to the pre-intonation of it in the *Directorium Chori*, (1737,) it belongs to the *first* tone, (Dorian,) like the melody of *Pange lingua*, of which it is evidently an adaptation. The effect of the first tone may be obtained in the hymn in question, by singing *Fa* each time *sharp*, as we have marked above.

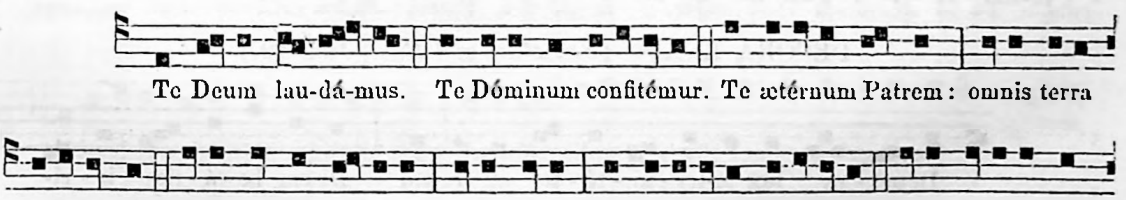


CLASS H.

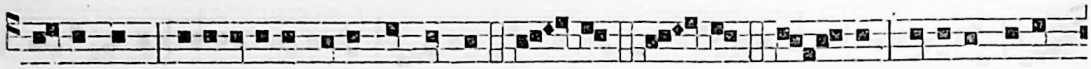
QUODCUNQUE IN ORBE.* (*S. Peter's Chair*, Jan. 18.)
MIRIS MODIS.* (*S. Peter's Chains*, Aug. 1.)


Quodcúm-*que in* or - be né-xi-bus re- vín - xe-ris, E - rit re-vín-ctum, Pe-*tre, in*
Mi-ris mo - dis re-pén-te li - ber, fér - re - a Chri-sto ju-bén - te vin - cla
ar-ce sí - de-rum : Et quod re-sól-vit hic po-té-stas trá-di - ta, E - rit so - lú -tum cœ-
Pe-trus é - xu-it : O - ví - lis il - le Pastor, et re - ctor gregis, Vi-tæ re - clú-dit pá-
li in al - to vér - ti - ce : In fi - ne mundi ju - di - cá - bis sæ - cu - lum.
seu-*a, et* fon-tes sa-cros, O-vés-que servat eré-di-tas ; ar-cet lu - pos.

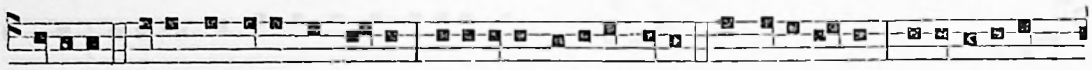
TE DEUM LAUDAMUS.[1]


Te Deum lau-dá-mus. Te Dóminum confitémur. Te ætérnum Patrem : omnis terra
venerá-tur. Ti-bi omnes án-ge-li : Tibi cœ-li et u-nivérsæ potestátes. Tibi chérubim et

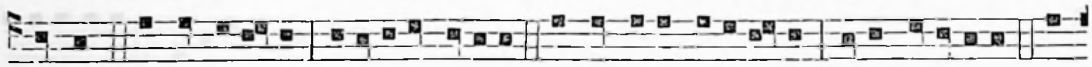
[1] Reprinted from a Roman work.



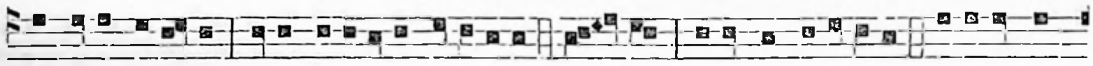
sé-raphim incessá-bili voce proclámant. San-ctus, San-ctus, San-ctus: Dóminus Deus



Sábaoth. Pleni sunt cœli et ter-ra majestátis glóriæ Tu-æ. Te glori-ó-sus Aposto-lórum

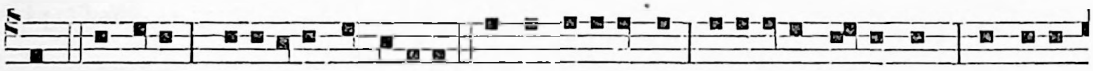


chorus; Te Prophetárum laudá-bilis número rus; Te Mártyrum candidá-tus laudat exér-citus. Te

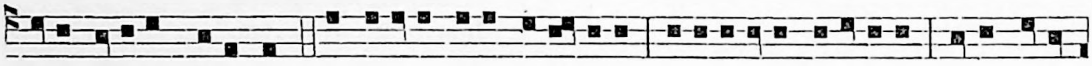


per orbem terrárum sancta confi-tétur Eccléси-a. Pa - trem immensæ majestátis. Venerándum

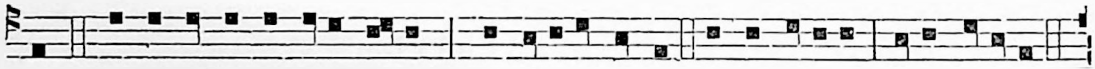
Tuum ve-rum et ú-nicum Fílium. Sanctum quoque Paráclitum Spíritum. Tu Rex glóriæ, Chri-



ste. Tu Patris sempitérnus es Fí-lius. Tu ad liberándum susceptúrus hó-minem, non horru-

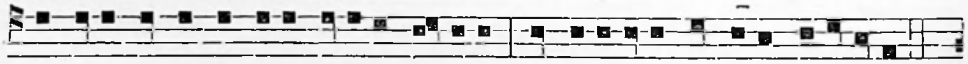


í-sti Vírginis ú-te-rum. Tu devícto mortis a-cú-le-o, a-peru-í-sti credéntibus regna cœló-

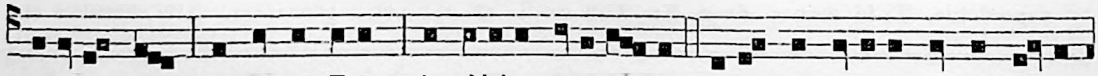


rum. Tu ad déxteram De-i sedes, in gló-ri-a Patris. Judex créderis esse ventúrus.

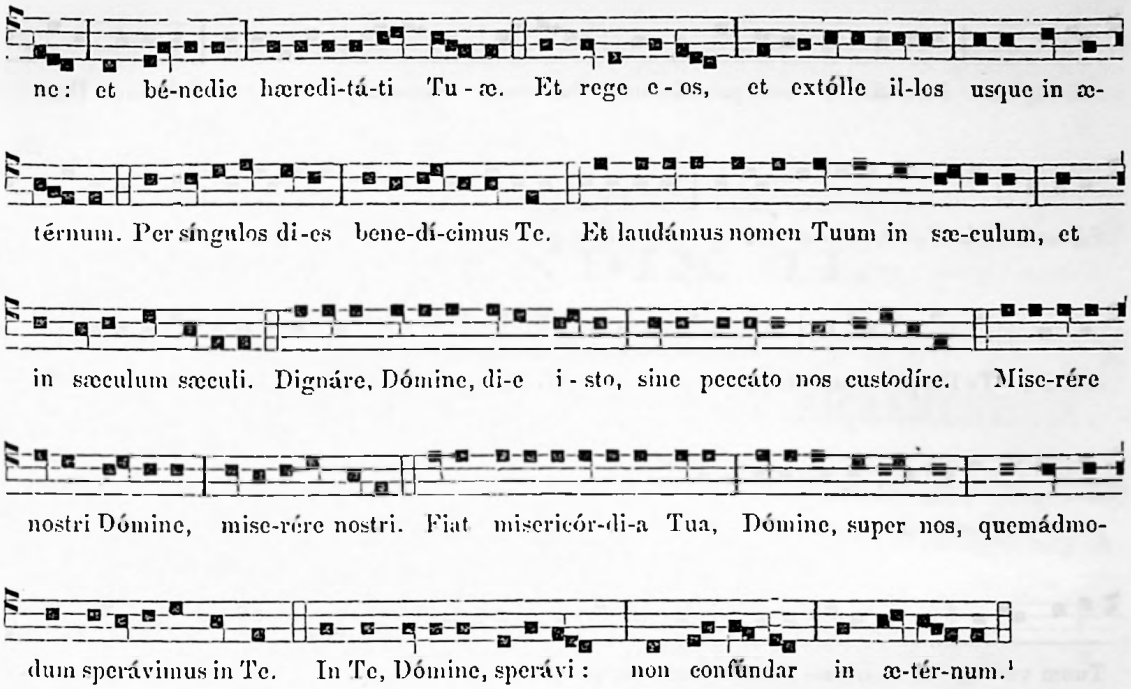
Hic genu-flectitur.



Te ergo quæsumus | Tuis fámulis súbveni, quos preti-óso Sánguine redemísti.



Ætérna fac cum Sánctis Tuis in glóri-a numerá - ri. Salvum fac pópulum Tuum, Dómi-


ne: et bé-nedic hæredi-tá-ti Tu-æ. Et rege e-os, et extólle il-los usque in æ-
térnum. Per síngulos di-es bene-dí-cimus Te. Et laudámus nomen Tuum in sæ-culum, et
in sæculum sæculi. Dignáre, Dómine, di-e i-sto, sine peccáto nos custodíre. Mise-rére
nostri Dómine, mise-rére nostri. Fiat misericór-di-a Tua, Dómine, super nos, quemádmo-
dum sperávimus in Te. In Te, Dómine, sperávi: non confúndar in æ-tér-num.[1]

[1] For the *Versicles* and *Responses*, and *Prayers*, sometimes sung after *Te Deum*, see *Appendix X.*

APPENDIX II.

BENEDICTION OF THE MOST HOLY SACRAMENT.

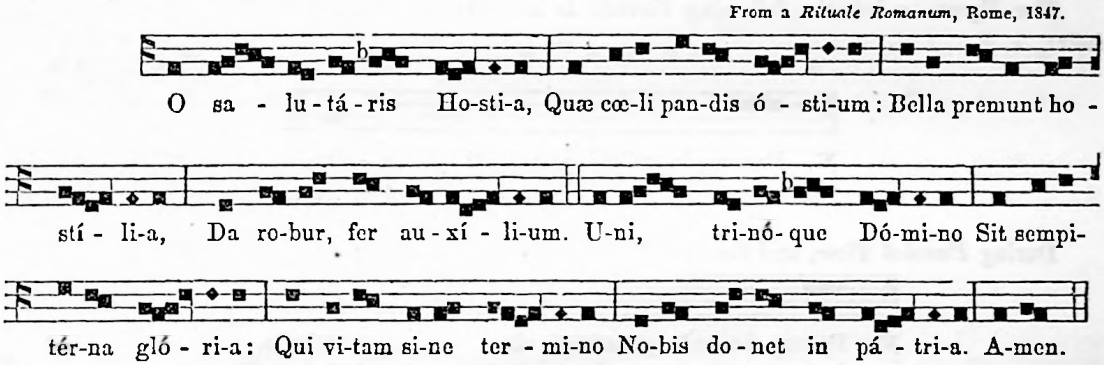
APPENDIX II.

BENEDICTION OF THE MOST HOLY SACRAMENT.

When the Blessed Sacrament has been exposed, and incensed, the Hymn *O Salutaris* may be sung,[1] either in plain-chant or in harmony.

O SALUTARIS HOSTIA.

From a *Rituale Romanum*, Rome, 1847.


O sa - lu - tá - ris Ho-sti-a, Quæ cœ-li pan-dis ó - sti-um: Bella premunt ho -
stí - li-a, Da ro-bur, fer au - xí - li-um. U-ni, tri-nó-que Dó-mi-no Sit sempi-
tér-na gló - ri-a: Qui vi-tam si-ne ter - mi-no No-bis do-net in pá - tri-a. A-men.

Immediately after the incensation, or after *O Salutaris*, where it is sung, follows the *Litany of the Blessed Virgin*,[2] terminated by its *Versicle*, and *Response*, and the *Prayer*, proper for the season. Sometimes, though not so commonly, a *Psalm*, or *Hymn*, or an *Antiphon* in honor of the Blessed Sacrament is sung, instead of the *Litany*.

---

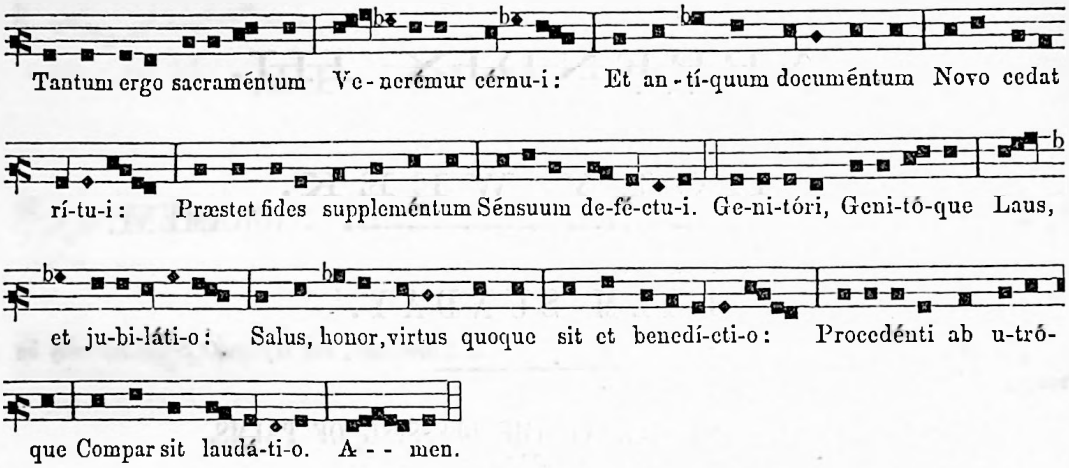
[1] Nothing should be sung during the Exposition of the Blessed Sacrament but what is sanctioned by proper authority, or conformable to approved custom.

[2] See *Appendix X.*, p. 216. The *Litany* is omitted when *Te Deum* is sung at Benediction. This Hymn follows immediately after the incensation.

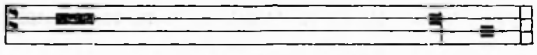
The Hymn *Tantum ergo* is then sung,[1] either in harmony or plain-chant. All bow at the words *Venerémur cérnui.*

TANTUM ERGO.

Slowly and solemnly. From the *Direct. Chori*, 1737.

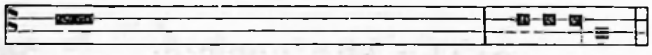

Tantum ergo sacraméntum Ve-nerémur cérnu-i: Et an-tí-quum documéntum Novo cedat
rí-tu-i: Præstet fides suppleméntum Sénsuum de-fé-ctu-i. Ge-ni-tóri, Geni-tó-que Laus,
et ju-bi-láti-o: Salus, honor, virtus quoque sit et benedí-cti-o: Procedénti ab u-tró-
que Compar sit laudá-ti-o. A - - men.

The Hymn ended, the following *Versicle* is sung by two chanters, and the *Response* by the choir:



℣. Panem de cœlo | præstitísti e - is.
℟. Omne delectaméntum | in se ha-bén-tem.

During *Paschal Time*, and the *Octave of Corpus Christi*, thus: .



℣. Panem de cœlo præstitísti eis. | Al-lelu-ia.
℟. Omne delectaméntum in se habéntem. | Al-lelu-ia.

The Prayer, *Deus, qui nobis*, etc., is sung with the ferial intonation, terminating like the *Versicle*, except when another Prayer is added, in which case the inflection at the end is made only in the latter.

When the Blessed Sacrament has been reposited in the Tabernacle, it is usual, in some places, to sing the 116th Psalm, *Laudáte Dóminum omnes gentes*, etc., to any of the Eight Tones, *ad libitum*, all the verses being sung as the first, *i. e.*, with the full intonation.

---

[1] When *Te Deum* is sung at Benediction, *Tantum ergo* follows immediately after that Hymn. In this case the *Versicles* and *Responses*, and the *Prayers*, usually sung after the *Te Deum* (p. 215) are omitted, excepting the prayer, *Deus, cujus misericordiæ, etc.*, which is chanted immediately after the Prayer of the Blessed Sacrament, *Deus, qui nobis, etc.*

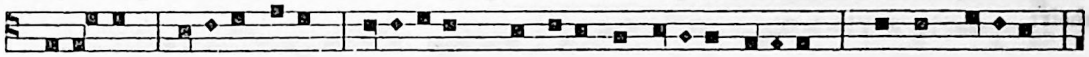
APPENDIX III.

HOLY WEEK.

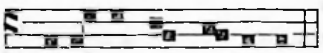
PALM SUNDAY.[1]

ANTIPHONS, ETC., AT THE BLESSING OF PALMS.

ANTIPHON.

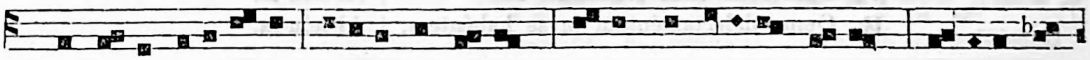


Hosanna Fí-li-o David! Benedíctus | qui venit in nómine Dómini. O Rex Isra-el:



Hosanna | in ex-celsis.

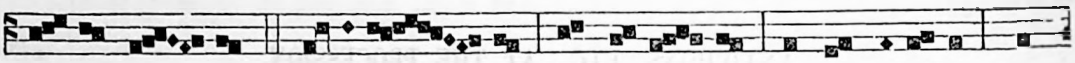
AFTER THE LESSON.



℟. In monte O-li-vé-ti o-rávit ad Patrem: Pater, | si fí-e-ri po-test, tránse-at a

me | ca-lix i -- ste: Spí-ritus quidem prom-ptus est, ca-ro autem in-firma: ñ-at vo-

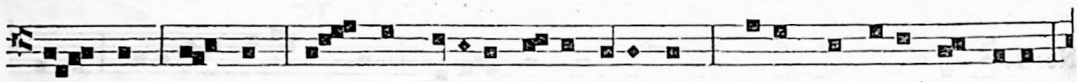
[1] The Chants for Palm Sunday, up to the *Chant of the Passion*, are reprinted from the *Cantus Gregorianus Processionum*, edited by *Alfieri*, Rome, 1837.



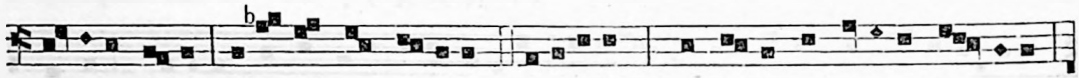
lún-tas tu - - a. ℣. Vi-gi-lá - - - - te, et o-rá - te, ut non intré-tis in

ten - ta-ti-ó - - - - - nem. Spí-ri-tus, etc., *as above.*

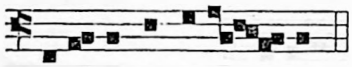
AFTER THE PREFACE.



San - ctus, San-ctus, San - ctus Dóminus De-us Saba-oth. Pleni sunt cœli | et terra



gló-ri-a tu-a. Hosánna | in ex-célsis. Benedíctus qui ve-nit | in nómine Dó-mini.

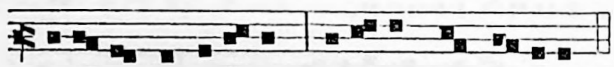


Hosánna | in excél - - sis.

AT THE DISTRIBUTION OF PALMS.

No. 1.

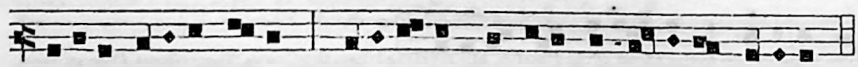
Púe-ri Hebræó - rum portántes ramos | o-li - vá-rum ob-vi-a-vérunt Dómino,



clamántes, | et dicén-tes: Hosánna | in ex-célsis.

No. 2.

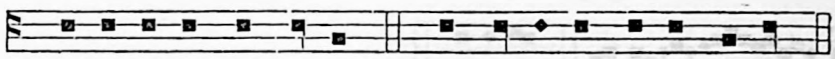
Pú-e-ri Hebræó - rum vestiménta | prosternébant in vi - a, et clamábant, | dicéntes:



Hosánna Fí-li-o David. Benedí-ctus | qui venit | in nó-mine Dómini.

ANTIPHONS, ETC., AT THE PROCESSION.

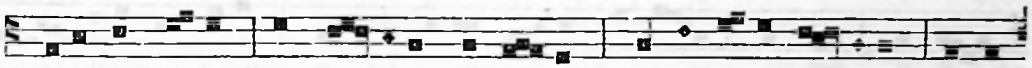
Deacon. Choir.



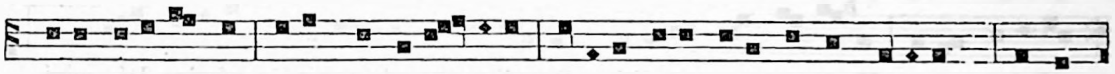
℣. Pro-cc-dámus in pa-cc. ℟. In nó-mi-ne Christi, A-men.

ANTIPHONS.

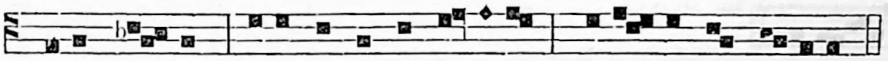
No. 1.



Occúrrunt turbæ cum fló-ribus | et pal-mis Redem-ptó-ri ób-viam: et vi-



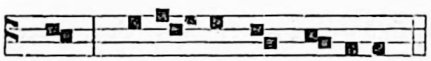
ctóri triumphánti digna dant obsé-quia: Fí-li-um De-i | o-re gentes prædicant: et in



laudem Christi voces tonant per nú-bi-la: Hosán-na | in ex-célsis.

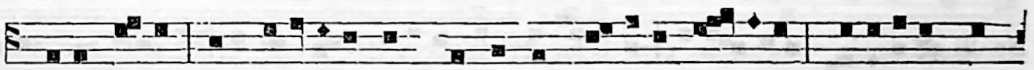
No. 2.

Cum Angelis et pú-c-ris fi-déles in-veni-ámur, triumpható-ri mortis | clamán-

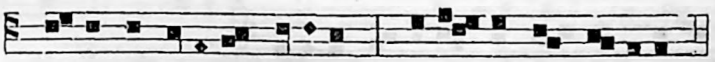


tes: Hosán-na in ex-célsis.

No. 3.

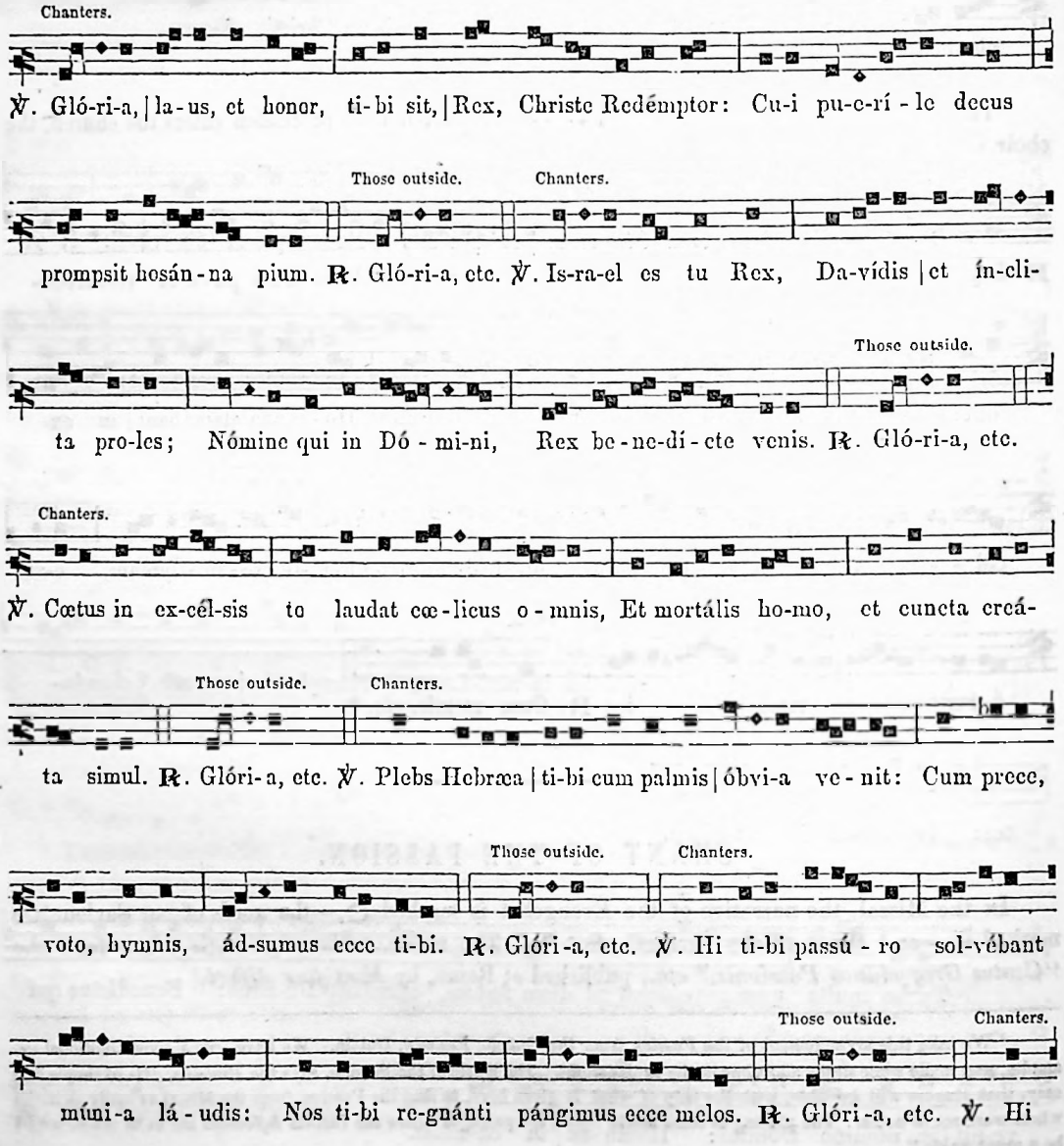


Turba multa quæ convénerat ad diem festum, | clamábat Dó-mino: Benedíctus qui



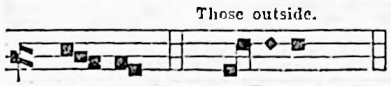
ve-nit | in nómino Dómini: Hosán-na | in ex-célsis.

On the return of the procession, two or four chanters enter the church, and closing the door, stand with their faces towards the procession, and sing all or part (as may be required) of the following verses. The celebrant and those who are with him outside of the church, sing *Gloria, laus*, etc., after each verse sung by the chanters.


Chanters.
℣. Gló-ri-a, | la-us, et honor, ti-bi sit, | Rex, Christe Redémptor: Cu-i pu-e-rí-le decus
Those outside.
Chanters.
prompsit hosán-na pium. ℟. Gló-ri-a, etc. ℣. Is-ra-el es tu Rex, Da-vídis | et ín-cli-
Those outside.
ta pro-les; Nómine qui in Dó-mi-ni, Rex be-ne-dí-cte venis. ℟. Gló-ri-a, etc.
Chanters.
℣. Cœtus in ex-cél-sis te laudat cœ-licus o-mnis, Et mortális ho-mo, et cuncta creá-
Those outside.
Chanters.
ta simul. ℟. Glóri-a, etc. ℣. Plebs Hebræa | ti-bi cum palmis | óbvi-a ve-nit: Cum prece,
Those outside.
Chanters.
voto, hymnis, ád-sumus ecce ti-bi. ℟. Glóri-a, etc. ℣. Hi ti-bi passú-ro sol-vébant
Those outside.
Chanters.
múni-a lá-udis: Nos ti-bi re-gnánti pángimus ecce melos. ℟. Glóri-a, etc. ℣. Hi

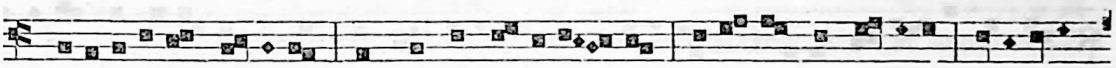
placué-re ti-bi, pláceat devó-ti-o nostra, Rex bone, Rex clemens, cu-i bo-na cuncta

Those outside.

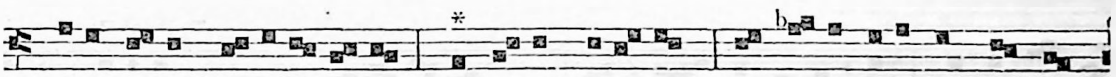


pla-cent. ℟. Glóri-a, etc.

The Subdeacon then knocks at the door, it is opened, and the procession enters the church, the choir singing the following:—

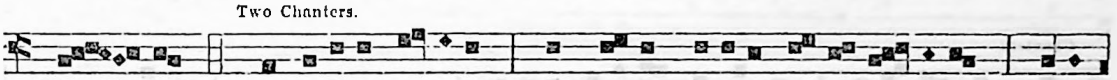


℟. Ingrediéntе Dómino in sanctam ci-vi-tá-tem, Hebræó-rum pú-e-ri resurrecti-



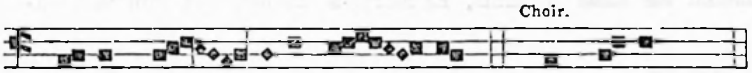
ónem vi-tæ | pronunti-án-tes, Cum ra-mis palmá-rum Ho-sánna clamábant | in ex-

Two Chanters.



cél - - sis. ℣. Cum audísset pó-pulus quod Je-sus | veníret Je-ro-só-lymam, e-xi-

Choir.



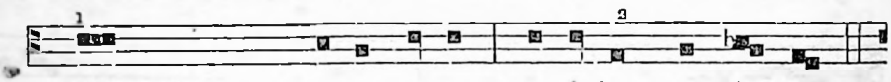
é-runt | ób - - viam e - - - - i. ℟. Cum ra-mis, etc. *

CHANT OF THE PASSION.

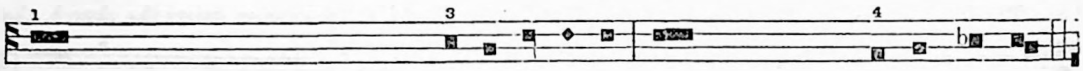
In the Missal, the narrative of the Evangelist is marked **C.**—the words of our Saviour are marked ✠—and those of the Scribes, etc., **S.** The music, as here given, is taken from the "*Cantus Gregorianus Passionis*," etc., published at Rome, by *Monsignor Alfieri*.[1]

[1] We take this arrangement of the *Passion* from the *Catholic Psalmist*, Dublin. We have given some additional examples, and made some slight additions in the explanations. The music of the Passion, says the *Psalmist*, "is so simple and easy, that singers will be able, with the help of what is given here, to sing the Passion from the Missal as easily as if the whole were set to notes. The placing of some marks before the passages where the various *Inflections* are to be made, would be a great guide."

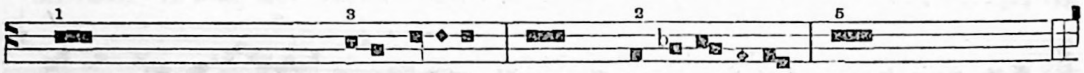
NARRATIVE OF THE EVANGELIST.



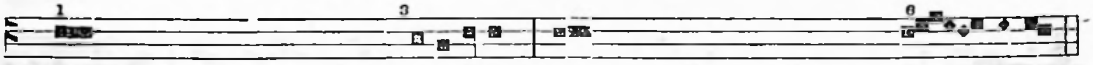
C. Pássio Dómini nostri Je-su Chri-sti se-cúndum Mat-thæ-um.
Jo -án -nem.



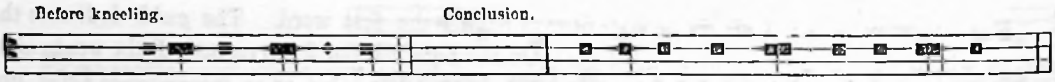
In il-lo tém-po-re: Dixit Jesus discí-pu-lis su-is:
Sciébat autem et Judas, qui tradébat e-um, lo - - cum: etc.— .....et di-xit e -is:



C. Tunc congregáti.....dicebátur Cáiphas: et.....et oc-cí-derent. Dicébant autem:
C. Respondérunt ei:



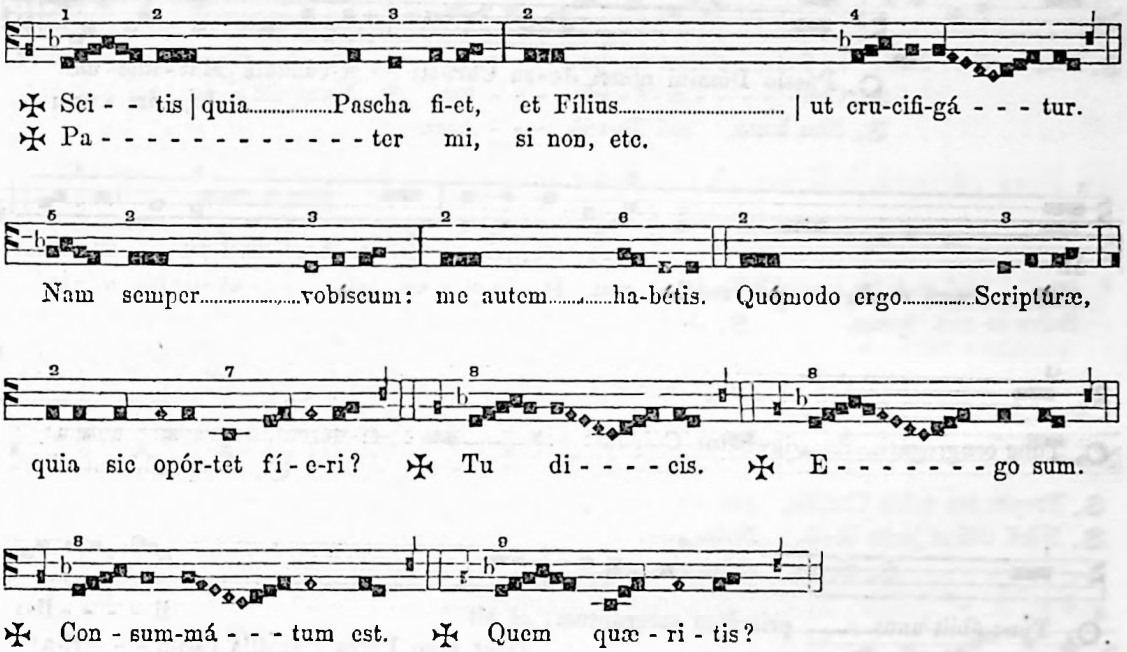
C. Tunc ábiit unus.....príncipes sacerdótum: et ait il - - - - lis:
Dicit ergo Petro | ancílla osti-á - - - ri-a:



- - - - - e-mí - sit spí - ri-tum. - - - - - - se-dén-tes con - tra se - púlchrum.
- - - - - - trá-didit spí - ri-tum. - - - - - - Vi-dé-bunt in quem transfi - xé - runt.

Explanation.—No. 1 represents the note on which C. always begins, and continues until a word or two, or a few syllables, are met with before a *colon*, or a *period*, or an *interrogation point*, each of which has its peculiar inflection. See No. 3 with regard to a *comma*.—No. 2 shows the inflection made before a *period* not immediately followed by ✠ or S.—No. 3 represents the inflection before a *colon;* and before a *comma*, when this stop occurs after a few sentences not marked by any other stop.—The inflection at No. 4 is made immediately before ✠.—The monotone, as at No. 5, is used immediately before S. recording the saying of more than one; *e. g.*, S. *Non in die festo*, etc.—No. 6 shows the inflection before S. recording the words of only one; *e. g.*, S. *Quid vultis mihi dare*, etc.

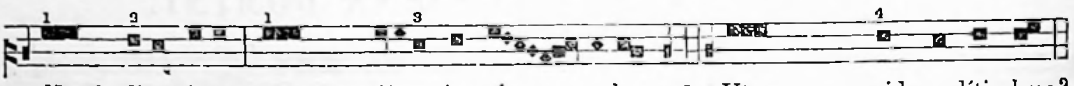
WORDS OF OUR SAVIOUR.


✠ Sci - - tis | quia.....Pascha fi-et, et Fílius..... | ut cru-cifi-gá - - - tur.
✠ Pa - - - - - - - - - - - - - ter mi, si non, etc.
Nam semper.....vobíscum: me autem.....ha-bétis. Quómodo ergo.....Scriptúræ,
quia sic opór-tet fí - e-ri? ✠ Tu di - - - - cis. ✠ E - - - - - - - go sum.
✠ Con - sum-má - - - tum est. ✠ Quem quæ - ri - tis?

Explanation.—No. 1 shows how ✠ always begins the first word. The *guide* indicates the note on which C. ends, immediately before.—On the note marked 2 are recited all the words after the beginnings Nos. 1 and 5, and after a *comma*, a *semicolon*, a *colon*, or an *interrogation point*, until a word or two, or a few syllables before similar stops, are met with.—No. 3 represents the inflection made before a *semicolon*, a *colon*, and occasionally before a *comma*, and always before an *interrogation point* not immediately before C. It is sometimes, though rarely, used in the middle of a long sentence.[1]—No. 4 shows the inflection of a *period* immediately before C. The *guide* at the end indicates the note on which C. resumes.—No. 5 represents the beginning of a sentence after a *period*, *i. e.*, after inflection No. 6.—No. 6 is the inflection used before a *period* not immediately followed by C. and frequently before a *colon*.[1]—The inflection No. 7 is made before an *interrogation point* immediately followed by C.—Nos. 8 and 9 show the manner of singing a part marked ✠ containing only one or two words followed by C.

[1] A general rule with regard to the inflections Nos. 3 and 6 is, that when a part marked ✠ comprises several sentences separated by a *comma*, *semicolon*, *colon*, or an *interrogation point*, these inflections are used alternately, No. 3 being used in the first sentence.

WORDS OF THE SCRIBES, ETC.

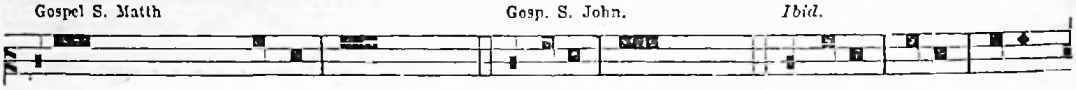


S. Non in di-e festo, ne forte.....fíceret in pó - - - pulo. S. Ut quid perdítio hæc?
S. Cru - - - - - ci-fi-gá - - - - tur. S. Numquid e-go sum Rab-bi?
S. Non hunc, sed Ba-ráb - - - bam.

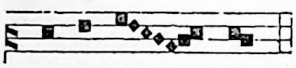
Gosp. S. Matth.

Bla - - sphemávit: quia Fílius De-i sum. S. Ba-rábbam. S. Hic dixit: Possum, etc.
Salva te-met ipsum. S. Non sum. S. Pec-cávi, tradens, etc.
S. Non audis quanta, etc.

Gospel S. Matth Gosp. S. John. *Ibid.*



S. Prophetíza nobis Christe, quis est, etc. S. Ecce, addúco, etc. S. Tolle, tolle, cruci-
S. Nihil tibi et justo il-li. Multa, etc.
S. Si-ne, videámus, etc.



fí-ge e - - - - um.

Explanation.—On the note marked 1, a fourth above the last note of C., indicated by the *guide*, the part marked S. always begins, and continues until a word or two, or a few syllables, are met with before a *colon*, a *period*, or an *interrogation point*, or, generally, before a *comma*.—The inflection, No. 2, is generally used before a *comma*, and sometimes before a *colon*.[1] It is also used in the middle of a long sentence.—No. 3 shows the inflection made before a *period* immediately followed by C.—No. 4 represents the inflection used before an *interrogation point*.—No. 5 is the inflection made before a *period* not immediately followed by C., and frequently before a *colon*.[1]—No. 6 shows the manner of singing, when a part marked S. ends with a *monosyllable*.—The remaining examples show the *exceptions* to the general rules.

---

[1] A general rule with regard to the inflections Nos. 2 and 5 is, that when a part marked S. comprises several sentences separated by a *comma, semicolon, colon,* or an *interrogation point,* these inflections are used alternately, No. 2 being employed in the first sentence.

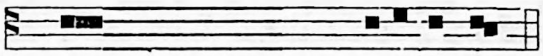
FERIA QUINTA IN CŒNA DOMINI.

(Office sung on Wednesday in Holy Week.)

MATINS.

FIRST NOCTURN.

VERSICLE AND RESPONSE, AFTER THE PSALMS.[1]

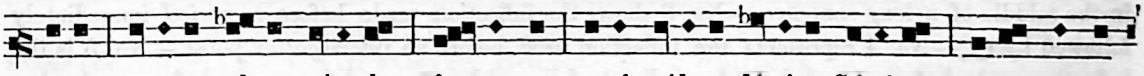


℣. Avertántur retrórsum | et e-ru-bés-cant.
℟. Qui cógitant mihi ma - la.

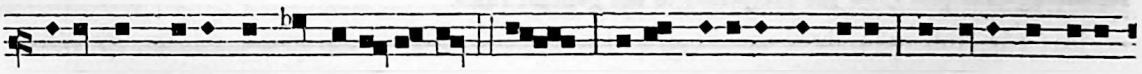
LAMENTATIONS OF JEREMIAS.[2]

1st Lamentation.

In - cipit la-men-táti-o Jere-mí-æ Prophé - tæ. A - leph. Quómodo sedet



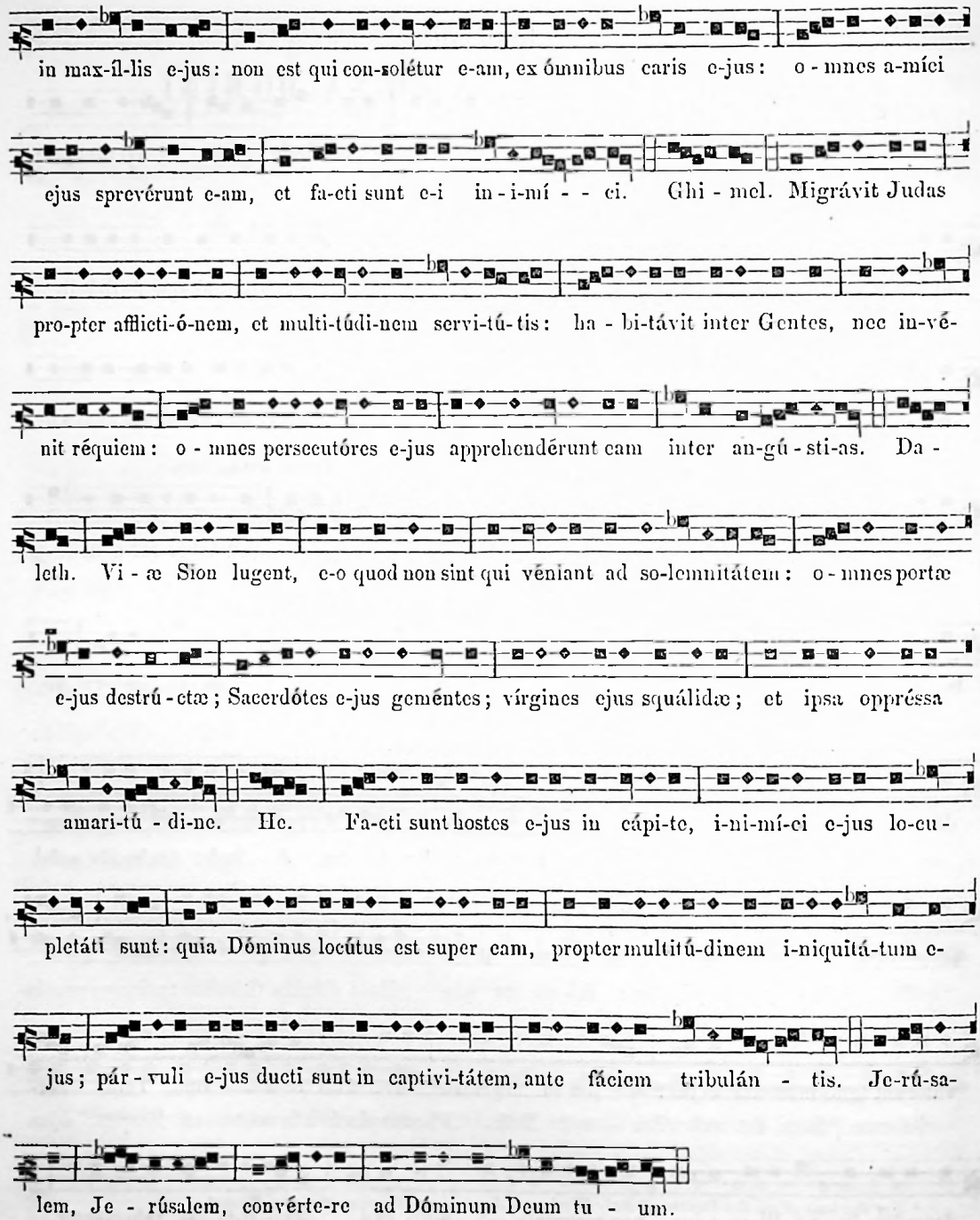
so-la cívitas plena pópu-lo: fa - cta est quasi vídu-a dómina Géntium: princeps provin-



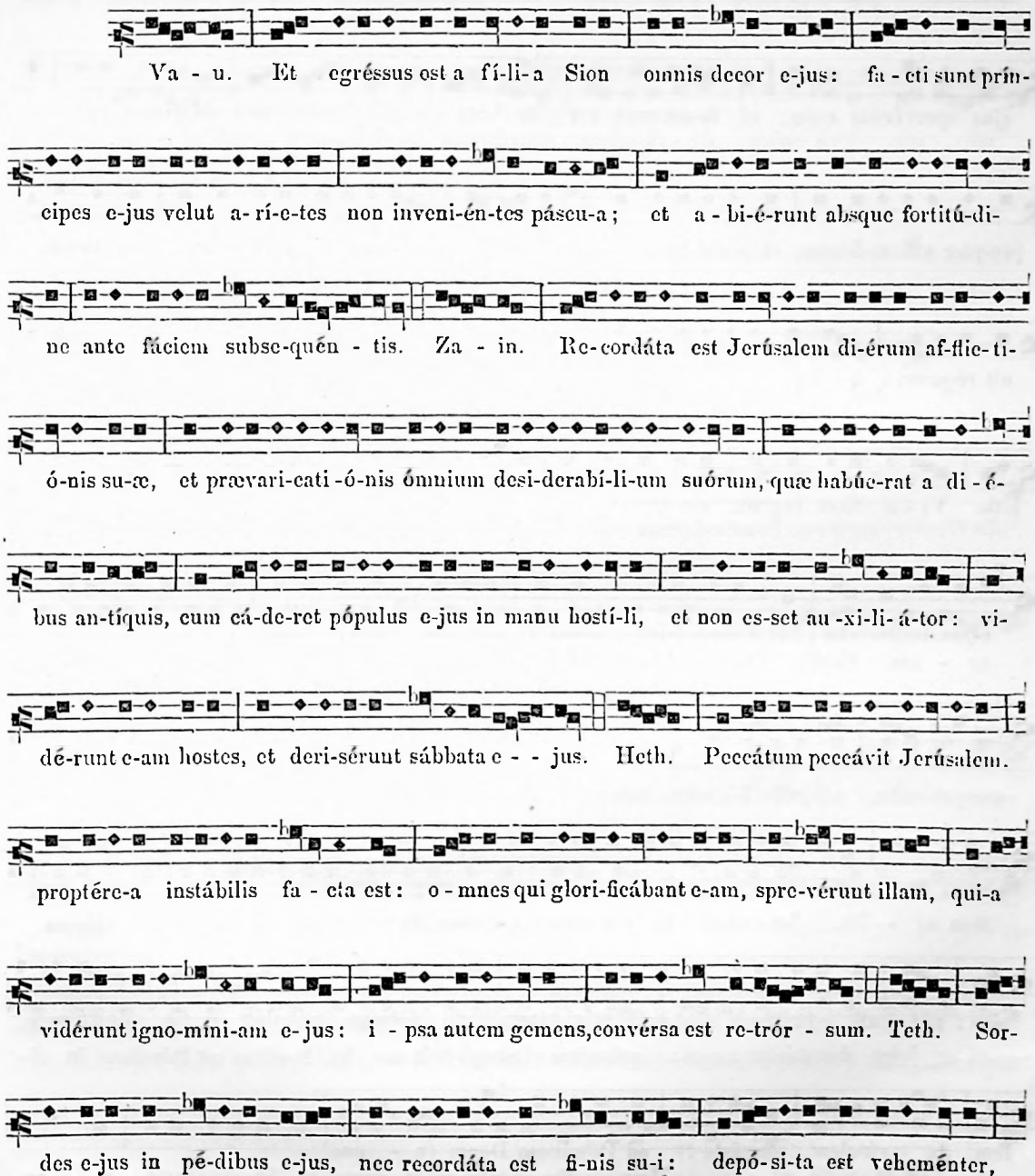
ci-á-rum | facta est sub tribú - to? Beth. Plorans plorávit in nocte, et lácrymæ e-jus

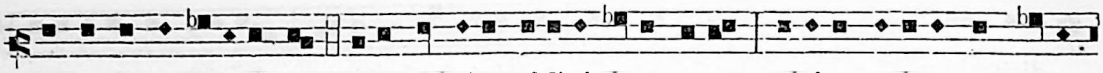
[1] For the text of all the Psalms of Holy Week, see *Appendix* to *Supplement* of the *Manual*.

[2] The *Lamentations*, in this Appendix, are reprinted from the *Catholic Psalmist*.

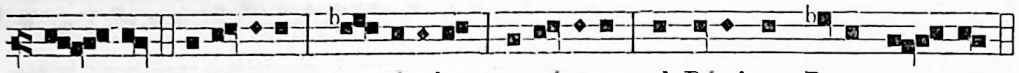

in max-íl-lis e-jus: non est qui con-solétur e-am, ex ómnibus caris e-jus: o - mnes a-míci
ejus sprevérunt e-am, et fa-cti sunt e-i in - i-mí - - ci. Ghi - mel. Migrávit Judas
pro-pter afflicti-ó-nem, et multi-túdi-nem servi-tú-tis: ha - bi-távit inter Gentes, nec in-vé-
nit réquiem: o - mnes persecutóres e-jus apprehendérunt eam inter an-gú - sti-as. Da -
leth. Vi - æ Sion lugent, e-o quod non sint qui véniant ad so-lemnitátem: o - mnes portæ
e-jus destrú - ctæ; Sacerdótes e-jus geméntes; vírgines ejus squálidæ; et ipsa oppréssa
amari-tú - di-ne. He. Fa-cti sunt hostes e-jus in cápi-te, i-ni-mí-ci e-jus lo-cu-
pletáti sunt: quia Dóminus locútus est super eam, propter multitú-dinem i-niquitá-tum e-
jus; pár - vuli e-jus ducti sunt in captivi-tátem, ante fáciem tribulán - tis. Je-rú-sa-
lem, Je - rúsalem, convérte-re ad Dóminum Deum tu - um.

2d Lamentation.


Va - u. Et egréssus est a fí-li-a Sion omnis decor e-jus: fa - cti sunt prín-
cipes e-jus velut a- rí-e-tes non inveni-én-tes páscu-a; et a - bi-é-runt absque fortitú-di-
ne ante fáciem subse-quén - tis. Za - in. Re-cordáta est Jerúsalem di-érum af-flic-ti-
ó-nis su-æ, et prævari-cati -ó-nis ómnium desi-derabí-li-um suórum, quæ habúe-rat a di - é-
bus an-tíquis, cum cá-de-ret pópulus e-jus in manu hostí-li, et non es-set au -xi-li- á-tor: vi-
dé-runt e-am hostes, et deri-sérunt sábbata e - - jus. Heth. Peccátum peccávit Jerúsalem.
proptére-a instábilis fa - cta est: o - mnes qui glori-ficábant e-am, spre-vérunt illam, qui-a
vidérunt igno-míni-am e-jus: i - psa autem gemens,convérsa est re-trór - sum. Teth. Sor-
des e-jus in pé-dibus e-jus, nec recordáta est fi-nis su-i: depó-si-ta est vehemènter,

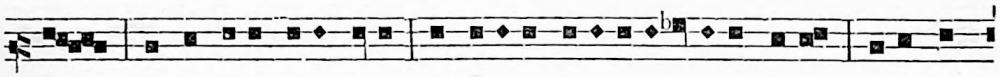


non habens conso-lató-rem. Vide, Dómine, af-flicti-ónem meam, quóniam e-réctus est i-ni-

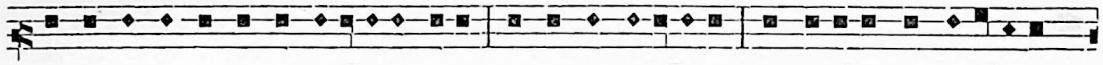


mí - - cus. Jerú-salem, Je-rú-salem, convérte-re ad Dóminum Deum tu - um.

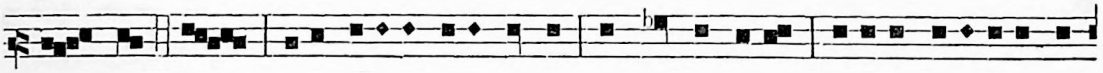
3D LAMENTATION.



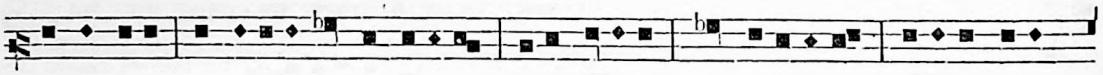
Jod. Manum suam misit hostis ad ómnia de-si-derabí-li-a e-jus; qui-a vi-



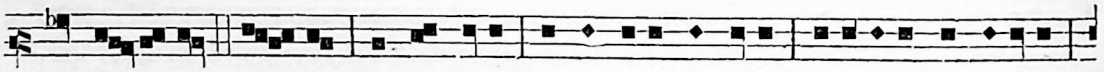
dit Gentes ingréssas Sanctu-á-rium suum, de quibus præcéperas ne intrárent in Ecclésiam



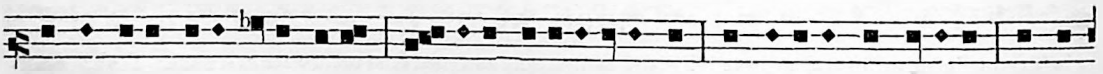
tu - am. Caph. Omnis pópulus ejus gemens, et quærens panem; dedérunt pretiósa quæ-



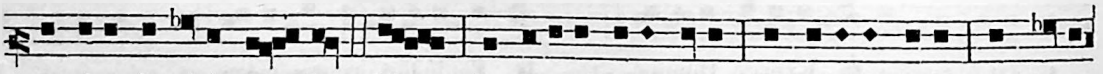
que pro cibo, ad refocil-lándam ánimam. Vide Dómine, et considé-ra, quóniam facta



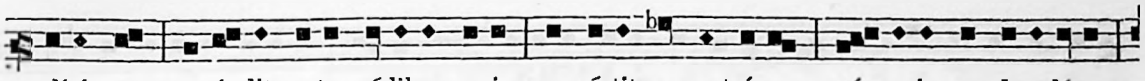
sum vi - lis. La - med. O vos omnes, qui transítis per viam, atténdite, et vidé-te



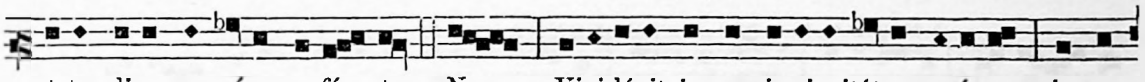
si est dolor si-cut dolor me-us: quó-niam vindemi-ávit me, ut lo-cútus est Dóminus in di-



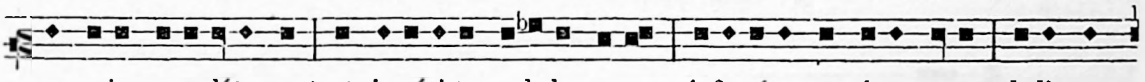
e i-ræ fu-rórís su - i. Mem. De excélso misit ignem in ós-sibus meis, et e-ru-



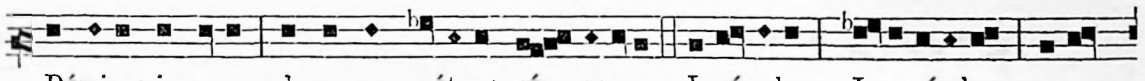
dívit me: expándit rete pédibus meis; convértit me retrórsum: pó - suit me deso-látam,



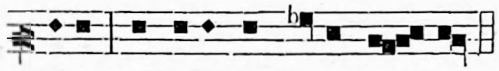
tota di-e mœ-róre confé - ctam. Nun. Vigi-lávit jugum i - niquitátum meá-rum; in ma-



nu e-jus convolútæ sunt, et impósi-tæ col - lo meo: infirmáta est virtus mea; dedit me



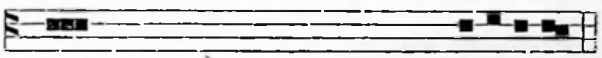
Dóminus in manu, de qua non póte-ro súr - ge-re. Je-rú-salem, Je - rúsalem, conver-



té-re ad Dóminum Deum tu - um.

SECOND NOCTURN.

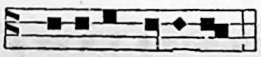
VERSICLE AND RESPONSE, AFTER THE PSALMS.



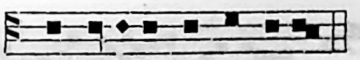
℣. Deus meus, | éripe me de manu peccató-ris.
℟. Et de manu contra legem agéntis | et i-níqui.

THIRD NOCTURN.

VERSICLE AND RESPONSE, AFTER THE PSALMS.



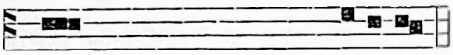
℣. Exúrge, Dómine.



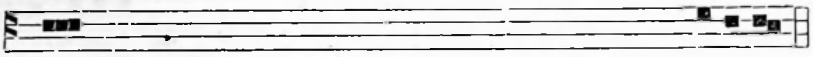
℟. Et júdica causam meam.

LAUDS.

VERSICLE AND RESPONSE, AFTER THE PSALMS.

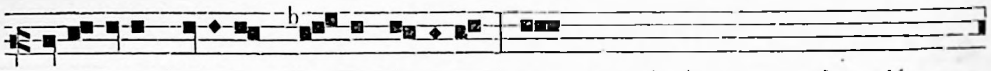


℣. Homo pacis meæ, | in quo sperá-vi.

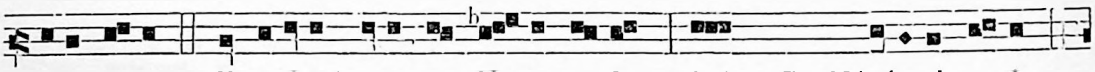


℟. Qui edébat panes meos, | ampliávit advérsum me supplantati-ó-nem.

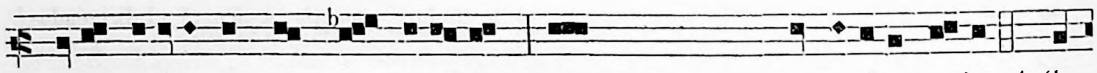
CANTICLE, *BENEDICTUS.*



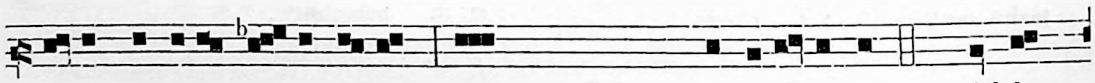
Benedictus | Dóminus De-us Is-ra-el, * quia visitávit, | et fecit redemptiónem



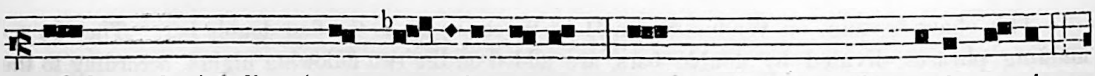
plebis su-æ. 2. Et e-réxit | cornu sa-lú-tis no-bis, * in domo David | púe-ri su-i.



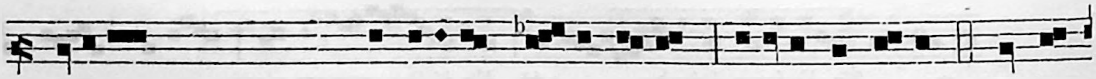
3. Si-cut locútus est | per os sanctó-rum, * qui a sæculo sunt, | prophetárum e-jus. 4. Sa-



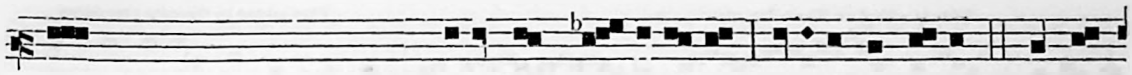
lú-tem | ex i-ni-mí-cis no-stris, * et de manu ómnium | qui o-dérunt nos: 5. Ad fa-



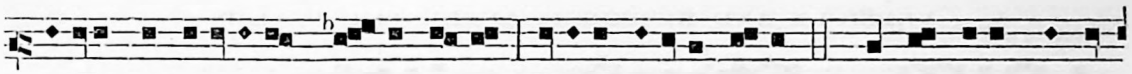
ciéndam misericórdiam | cum pá-tribus no-stris, * et memorári | testaménti su-i sancti.



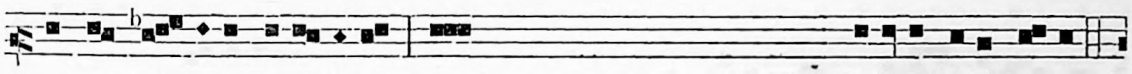
6. Jusju-rándum | quod jurávit | ad Abraham pa-trem nostrum,* datúrum se no-bis: 7. Ut si-



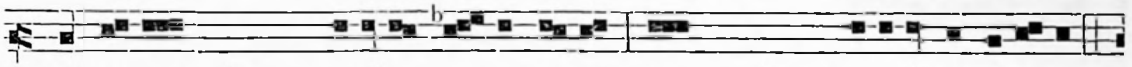
ne timóre | de manu | inimicórum nostrórum li - be-rá -ti, * servi-á-mus il - li: 8. In san-



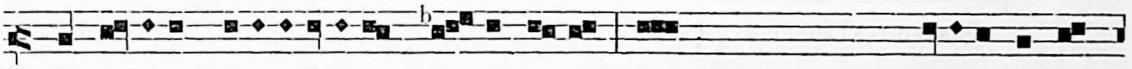
ctitáte | et justí-ti-a co - ram i - pso, * ómnibus di-é-bus nostris. 9. Et tu, puer, | prophé-



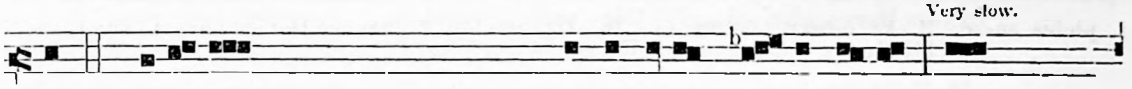
ta Al - tís - si-mi vo-cá-be-ris, * præíbis enim | ante fáciem Dómini | paráre vi-as e - jus:



10. Ad dandam sciéntiam | sa-lútis ple- bi e - jus, * in remissiónem | peccató-rum e- ó-rum:



11. Per ví-scera | mise-ricórdi-æ De - i no- stri: * in quibus visitávit nos, | ó -riens ex al-

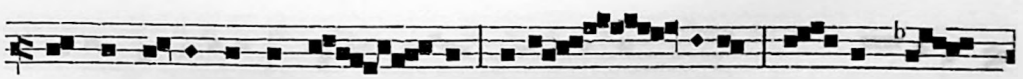


to: 12. Il-lu- mináre his | qui in ténebris, | et in umbra mor-tis se-dent: * ad dirigéndos |

pedes nostros | in viam pa-cis.

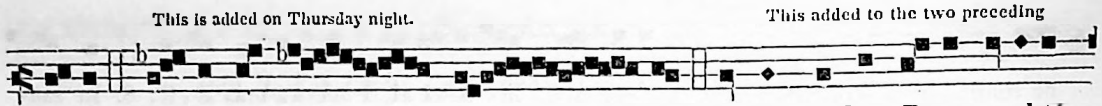
CHRISTUS FACTUS EST, ETC.

This chant is sung, on Wednesday in Holy Week, as far as the first double bar. The two remaining phrases divided by double bars, are added on the two following nights, according to the directions.



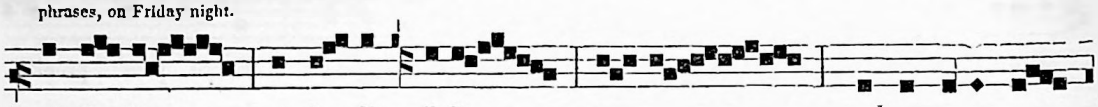
Christus fa-ctus est pro no - - - bis o -bé - - - - - di-ens us - que ad

This is added on Thursday night. This added to the two preceding

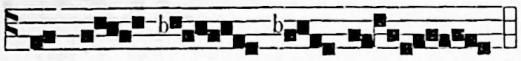


mortem. Mortem au - tem cru - - - - - - cis. Propter quod et De-us exal-tá-

phrases, on Friday night.



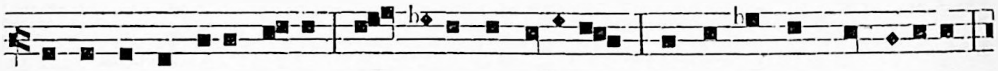
vit il - lum, et de - dit il - li no - men quod est super o-



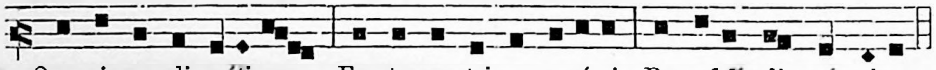
mne no - - men | e - - | e - - - - - n.

HOLY THURSDAY, AT THE PROCESSION.[1]

HYMN, *PANGE LINGUA.*[2]



Pan-ge, lingua, glori - ó - si Cór - poris my-stéri-um, Sangui-nís-que pre-ti- ó -si,
No- bis da-tus, nobis na-tus Ex intá -cta Vírgi-ne, Et in mundo conversátus,
In su-prémæ nocte cœ-næ, Recúmbens cum frátribus, Ob-ser-vá-ta le- ge plene
Verbum ca - ro, panem verum Ver - bo carnem éf-fi-cit; Fitque sanguis Christi merum,



Quem in mundi préti-um, Fructus ventris ge -neró-si, Rex ef-fū- dit gén-ti-um.
Spar-so ver-bi sémi-ne, Su -i moras in - co-látus Mi- ro clausit ór -di-ne.
Ci - bis in le - gáli- bus, Ci-bum turbæ du -o-dénæ Se dat su- is má-nibus.
Et si sen-sus défi- cit; Ad firmándum cor sincérum So -la fi - des súf-fi-cit.

[1] For chants sung at the *consecration of the Holy Oils*, see *Appendix LX.*

[2] For the 5th and 6th stanzas of this hymn, (*Tantum ergo*, etc.) see p. 132. They are not sung before the Deacon has placed the Blessed Sacrament either on the altar of the Sepulchre, or in the Sepulchre.

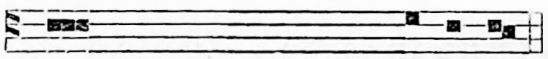
FERIA SEXTA IN PARASCEVE.

(Office sung on Thursday in Holy Week.)

MATINS.

FIRST NOCTURN.

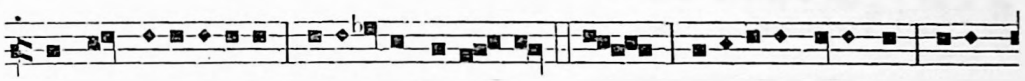
VERSICLE AND RESPONSE, AFTER THE PSALMS.



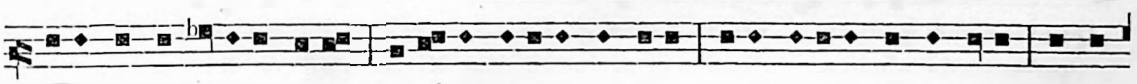
℣. Divisérunt sibi | vestimén - - - ta me- a.
℟. Et super vestem meam | misé-runt sor-tem.

LAMENTATIONS OF THE PROPHET JEREMIAS.

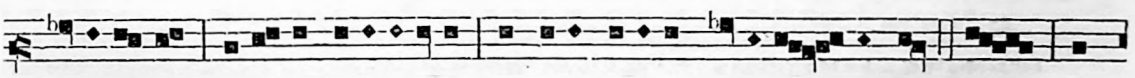
1st Lamentation.



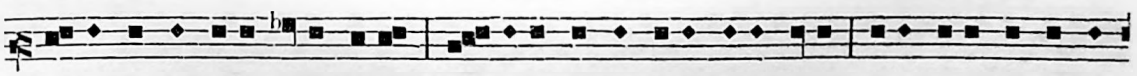
De la-menta-ti-ó-ne Je-remíæ Prophé-tæ. Heth. Cogi-távit Dóminus dis-si-



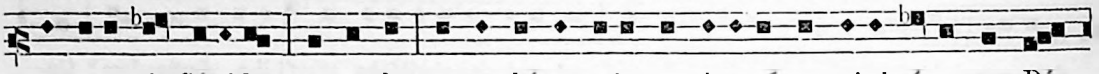
pá-re murum fí-li-æ Si-on; te-téndit fu-nicu-lum suum, et non avértit manum suam a per-



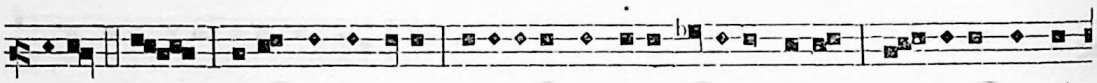
di-ti-ó - ne: lu-xítque antemurá-le; et murus pári-ter dissi-pá - tus est. Teth. De-



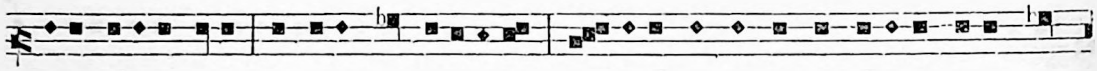
fí- xæ sunt in terra portæ e- jus; pér-didit et contrívit vectes e-jus; regem e-jus et príncí-



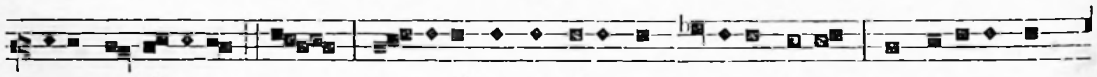
pes e-jus in Génti-bus: non est lex, et prophé-tæ e-jus non invenérunt vi-si-ónem a Dó-



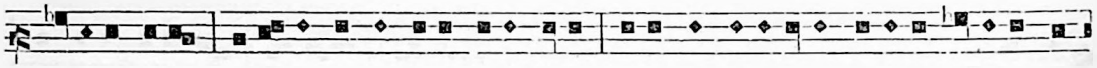
mi-no. Jod. Sedé-runt in terra, conti-cué-runt senes fí-li-æ Si-on: conspersérunt cí-



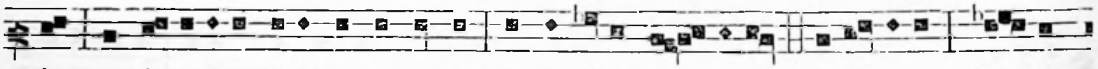
nere cápi-ta su-a, ac-cíneti sunt ci-lí-ci-is, ab-je-cé-runt in terram cápi-ta su-a | vír-



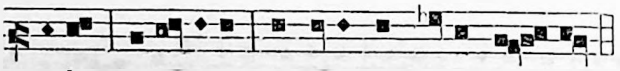
gines Je-rú-sa-lem. Caph. De-fe-cérunt præ lácrymis ó-cu-lí mei: conturbáta sunt



víscera mea: ef-fúsum est in terra jecur meum, super contri-ti-ó-ne fí-li-æ pópu-li me-

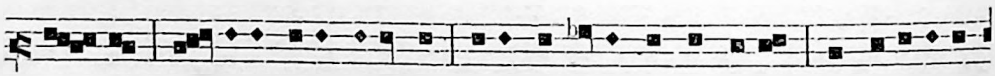


i, cum de-fí-ceret párvu-lus et lactens in pla-té-is óp-pi-di. Jerú-salem, Je-rú-

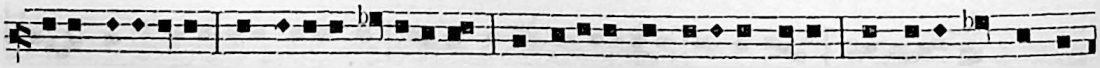


sa-lem, convérte-re ad Dóminum Deum tu-um.

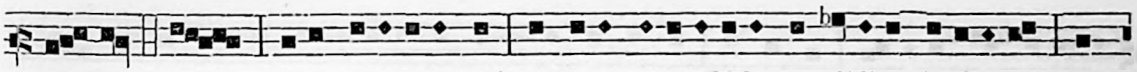
2d Lamentation.



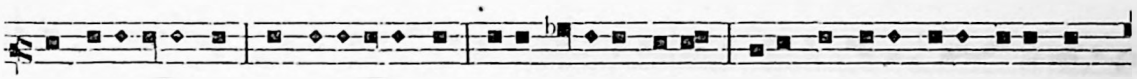
La-med. Má-tribus su-is dixé-runt: U-bi est tríti-cum et vinum? cum defícerent



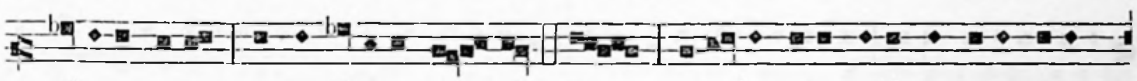
quasi vulnerá-ti in platé-is ci-vitá-tis: cum exhalá-rent á-nimas suas, in sinu matrum su-



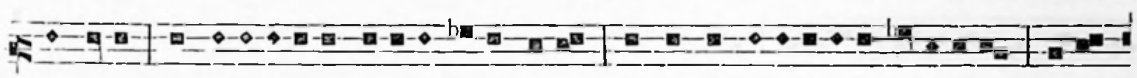
á - rum. Mem. Cu-i comparábo te? vel cu-i as-similá-bo te, fí-li-a Jerúsa-lem? Cu-



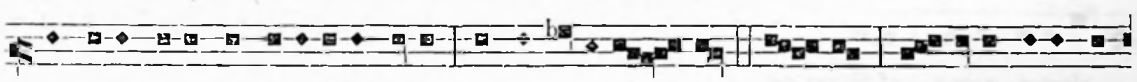
i exæquábo te, et consolábor te, virgo fí-li-a Sion? magna est enim velut mare con-



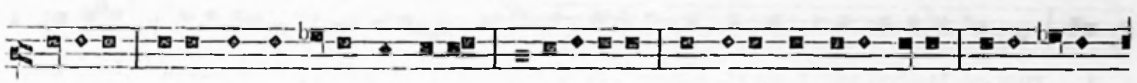
trí-ti-o tu-a: quis medé-bitur tu - - i? Nun. Prophétæ tu-i vidé-runt ti-bi falsa



et stulta, nec a-pe-ri-ébant i-niqui-tátem tuam, ut te ad pœniténtiam provocárent: vidé-

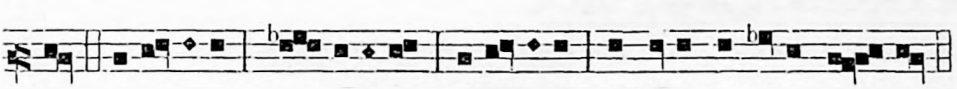


runt autem tibi assumptió-nes falsas, et e-jecti-ó - - - nes. Sa - mech. Plausérunt super te



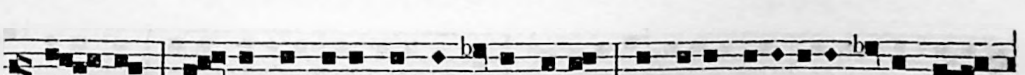
mánibus omnes transe-úntes per vi-am: si-bila-vérunt, et movérunt caput suum super fí-li-

am Jerúsa-lem: Hæc-ci-ne est urbs dicéntes, perfécti decóris, gáudium u-ni-vérsæ ter-

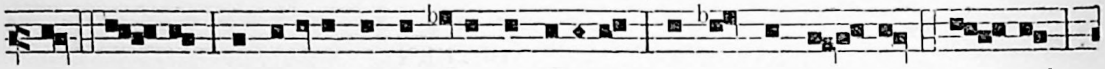


ræ? Jerú-salem, Je - rúsa-lem, convértere ad Dóminum Deum tu - um.

3D LAMENTATION.

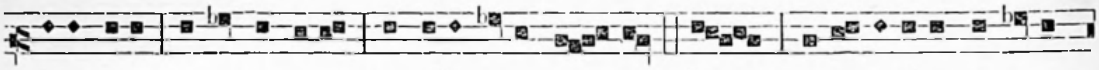


A - - leph. E - go vir videns paupertátem meam in virga indignati - ó-nis e-

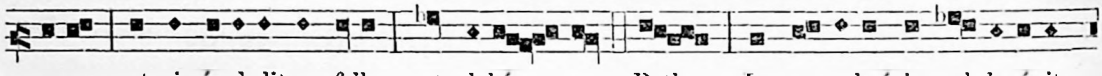


jus. A - - leph. Me minávit, et ad-dúxit in ténebras, et non in lu - cem. A - - leph.

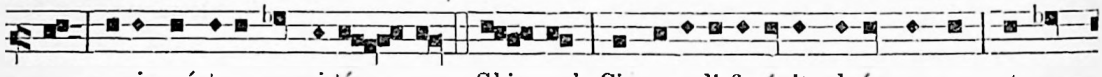
Tantum in me vertit, et convértit manum suam tota di - - e. Beth. Vetústam fe-cit



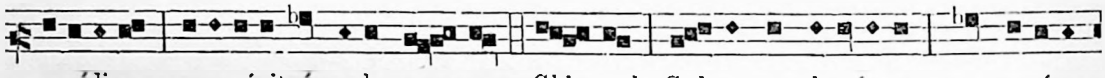
pellem meam, et carnem meam: con-trívit os-sa me - a. Beth. Æ-di-fi-cávit in gyro



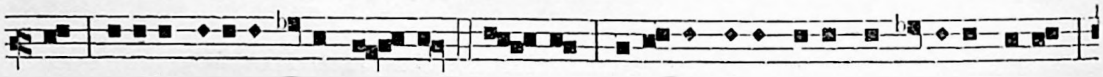
meo; et circúmdedit me felle, et labó - - re. Beth. In te- nebrósis col-locávit



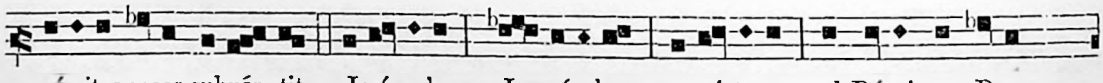
me, quasi mórtuos sempi-tér - - nos. Ghi - mel. Circumædi-fi-cávit advérsum me, ut non



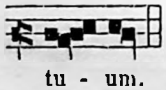
egrédi-ar: aggravávit cómpedem me - um. Ghi - mel: Sed et cum clamávero et rogáve-



ro, exclúsit o-ra-ti - ónem me - am. Ghi - mel. Conclúsit vias meas la-pídibus quadris,



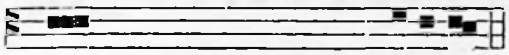
sémitas meas subvér - tit. Jerú - salem, Je - rúsalem, convérte-re ad Dóminum Deum



tu - um.

SECOND NOCTURN.

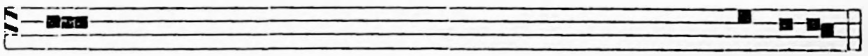
VERSICLE AND RESPONSE, AFTER THE PSALMS.



℣. Insurrexérunt in me | testes in-í-qui.
℟. Et mentíta est | iníqui - - tas si-bi.

THIRD NOCTURN.

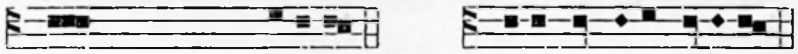
VERSICLE AND RESPONSE, AFTER THE PSALMS.



℣. Locúti sunt advérsum me | lingua do-ló-sa.
℟. Et sermónibus ódii circumdedérunt me, | et expugnavérunt me gratis.

LAUDS.

VERSICLE AND RESPONSE, AFTER THE PSALMS.



℣. Collocávit me | in obscúris. ℟. Sicut mórtu-os sæcu-li.

CANTICLE, *BENEDICTUS*. *As on Wednesday night*, p. 146.

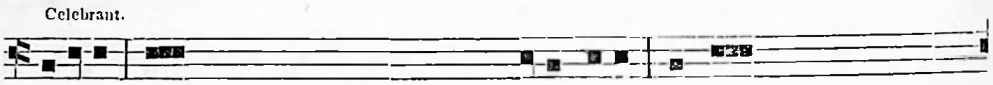
CHRISTUS FÁCTUS EST, ETC. *See p.* 147.

MORNING OFFICE OF GOOD FRIDAY.

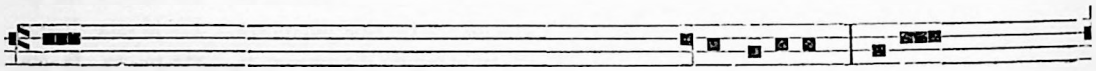
PASSION. *See p.* 137.

PRAYERS, *OREMUS, DILECTISSIMI, ETC.*

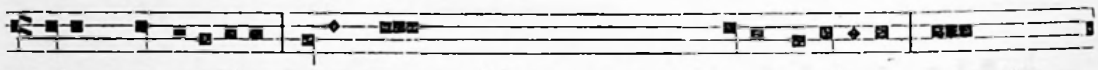
NOTE.—The nine prayers commencing *Omnípotens*, etc., are sung throughout on the same note, *Re*, upon which the subdeacon terminates the word *Leváte*, the celebrant being careful to commence each time the word *Orémus* on the note on which the choir sings *Amen*.



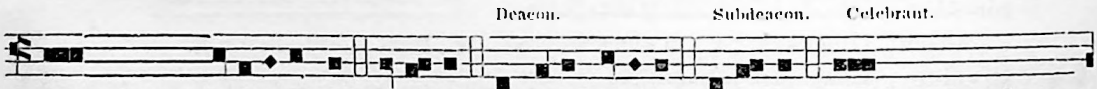
OREMUS, dilectíssimi nobis, | pro Eccléśia sancta Dei, ut eam Deus, et Dóminus



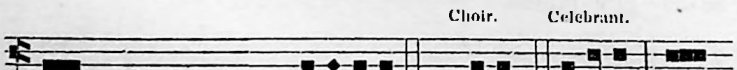
noster, | pacificáre, | adunáre | et custodíre dignétur toto orbe terrárum: subjíciens ei princi-



pátus, | et potestátes: detque nobis quiétam, | et tranquíllam vitam degéntibus, glorificáre



Deum Patrem omnipoténtem. O-rémus. Flectámus génua. Le-vá-te. Omnípotens, *etc.*

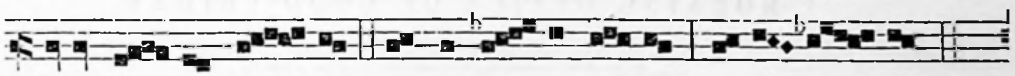


And so on of the rest.

- - - Per ómnia sæcula sæculórum. ℟. Amen. O-rémus, et pro *etc.*

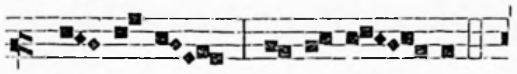
ECCE LIGNUM CRUCIS.[1]

Celebrant, with his assistants.



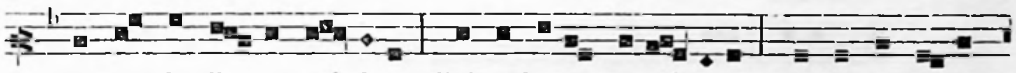
Ecce li - gnum Cru - cis, in quo sa - lus mundi pe-pén - - - dit.

Choir.

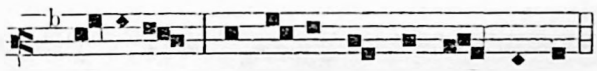


℟. Ve - ní - te a - do - ré - - - mus.

HYMN, *VEXILLA REGIS.*



Ve-xíl - la Re - gis pró -deunt, Fulget Crucis my-sté- ri-um, Qua vi - ta mortem
Quæ vul- ne - rá - ta lán - ce-æ Mu-cró-ne di - ro, crí -minum Ut nos la - vá-ret
Im- plé - ta sunt quæ cón-ci-nit Da-vid fi-dé - li cár-mi-ne, Di- cén-do na-ti-
Ar- bor de -có - *ra et* fúl-gi-da, Or- ná - ta Re -gis púr-pu-ra, E - lé -cta di-gno
Be - á - ta, cu - jus bráchi-is Prétium pepén-dit sæ - cu-li, Sta-té - ra fa -cta
O Crux, a - ve, spes ú - ni-ca, Hoc pas-si- ó - nis tém-pore Pi - is ad - áu-ge
Te, fons sa- lú - tis, Trí -ni-tas, Col-láudet o-mnis spí- ri-tus, Quibus Cru-cis vi-



pér-tulit, Et morte vi - tam pró - tu - lit.
sór-dibus, Maná-vit un-*da et* sán-gui- ne.
ó - nibus: Regnávit a li - gno De- us.
stí - pi-te Tam sancta membra tán - ge - re.
cór-poris, Tu - lit-que prædam tár - ta - ri.
grá- tiam, Re-ís - que de - le crí - mi-na.
eló - riam Largí - ris, ad-de præ - mi-um.

---

[1] This chant is sung three times, the pitch being raised at each repetition. The proper relative pitch on which to begin the repetition, is indicated by the *guide* at the end.

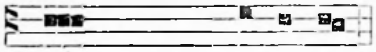
SABBATO SANCTO.

(Office sung on Friday in Holy Week.)

MATINS.

FIRST NOCTURN.

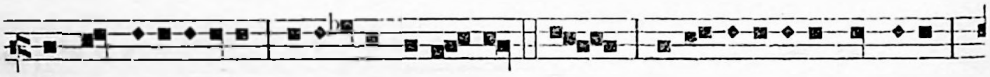
VERSICLE AND RESPONSE, AFTER THE PSALMS.



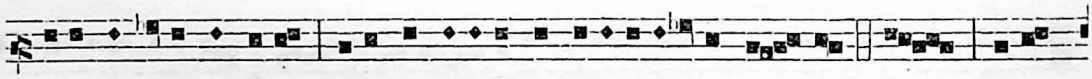
℣. In pace | in id-í-psum.
℟. Dórmiam | et re-qui-és-cam.

LAMENTATIONS OF THE PROPHET JEREMIAS.

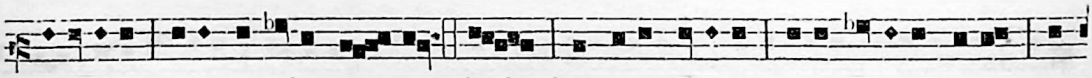
1st Lamentation.



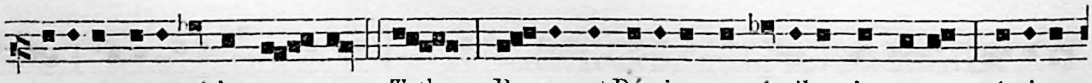
De la-menta-ti-ó-ne Je-remíæ Prophé-tæ. Heth. Mi-se-ricórdi-æ Dómi-ni,



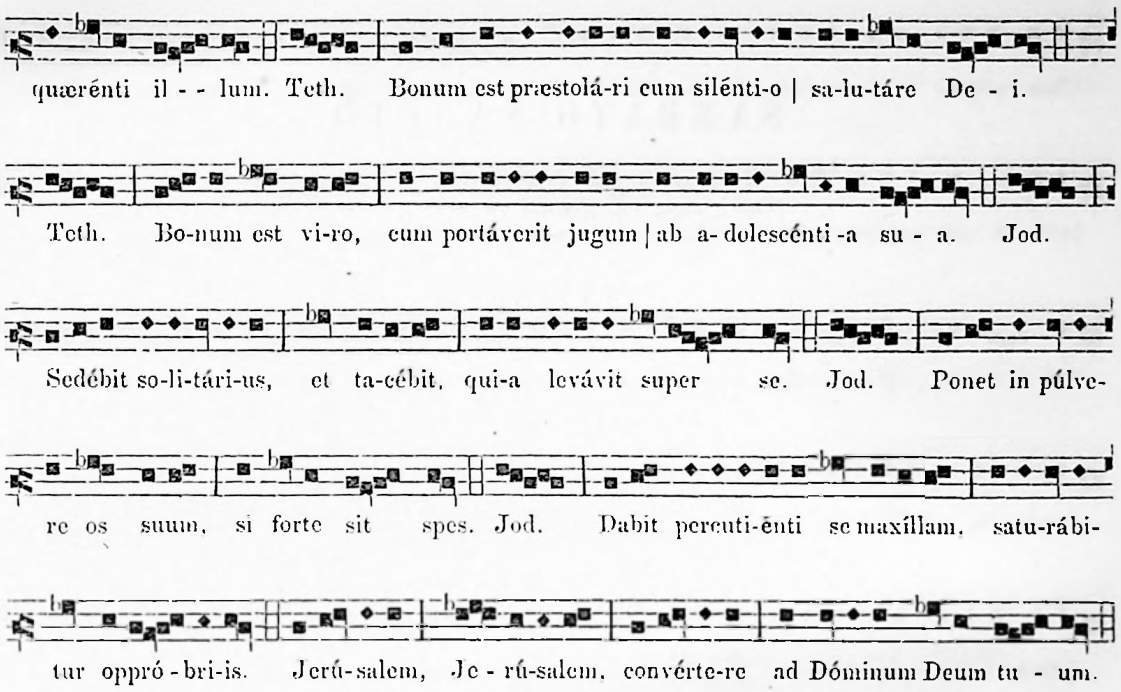
quia non sumus consúmpti: qui-a non defecé-runt misera-ti-ó-nes e - - jus. Heth. Novi



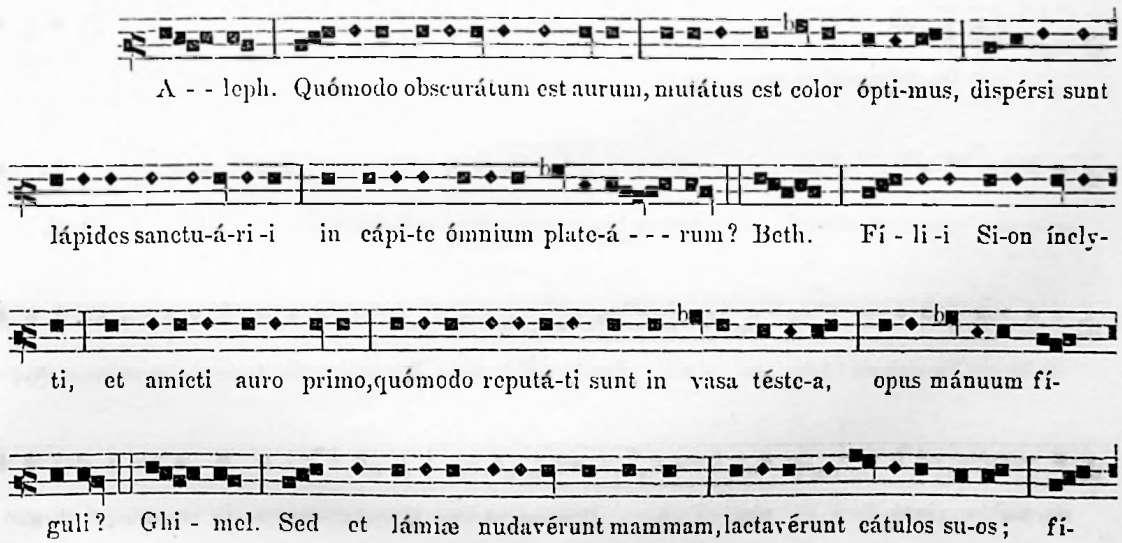
di-lúculo, multa est fides tu - - a. Heth. Pars mea Dóminus, dixit á-ni-ma mea; prop-

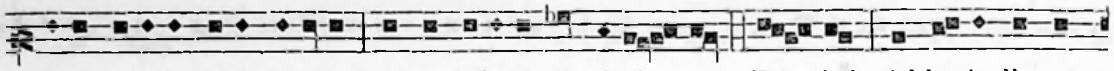


tere-a expectá-bo e - - um. Teth. Bo-nus est Dóminus sperántibus in e-um, á-ni-mæ

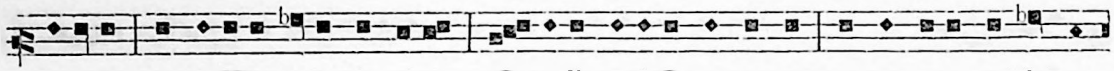

quærénti il - - lum. Teth. Bonum est præstolá-ri cum silénti-o | sa-lu-táre De - i.
Teth. Bo-num est vi-ro, cum portáverit jugum | ab a-dolescénti-a su - a. Jod.
Sedébit so-li-tári-us, et ta-cébit, qui-a levávit super se. Jod. Ponet in púlve-
re os suum, si forte sit spes. Jod. Dabit percuti-énti se maxíllam, satu-rábi-
tur oppró-bri-is. Jerú-salem, Je-rú-salem, convérte-re ad Dóminum Deum tu - um.

2d Lamentation.

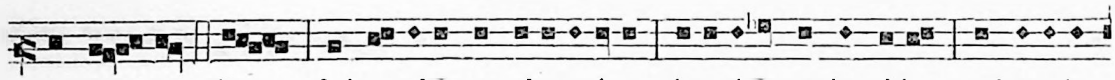

A - - leph. Quómodo obscurátum est aurum, mutátus est color ópti-mus, dispérsi sunt
lápides sanctu-á-ri-i in cápi-te ómnium plate-á - - - rum? Beth. Fí - li-i Si-on íncly-
ti, et amícti auro primo, quómodo reputá-ti sunt in vasa téste-a, opus mánuum fí-
guli? Ghi - mel. Sed et lámiæ nudavérunt mammam, lactavérunt cátulos su-os; fí-



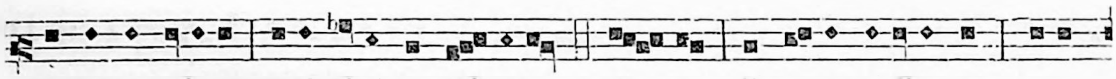
li-a pópuli mei crudélis, qua-si strúthio in desér - to. Da - leth. Ad-hæsit lingua



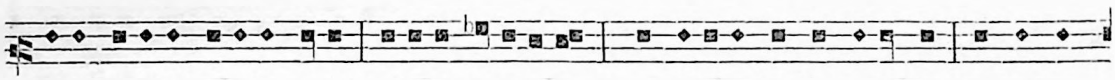
lacténtis ad palátum e-jus in si-ti: pár-vu-li peti-ē-runt panem, et non e-rat qui fránge-



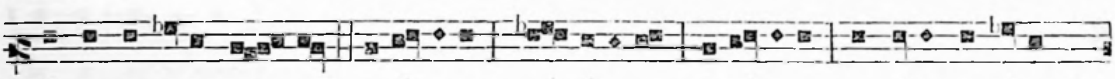
ret e - - is. He. Qui vescebántur voluptu-ó-se, inte-ri-ē-runt in vi-is: qui nutrie-



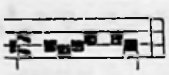
bántur in cróceis amplexá-ti sunt stér-co-ra. Va - u. Et major ef-fécta est i-ni-



quitas fí-li-æ pópuli mei peccáto Sodomórum, quæ subvérsa est in moménto; et non ce-



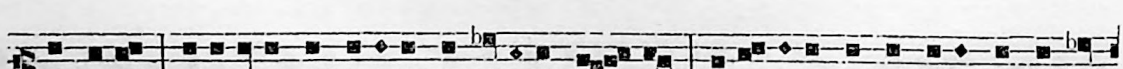
pé-runt in e-a ma - nus. Jerú-salem, Je-rú-salem, convérte-re ad Dóminum Deum



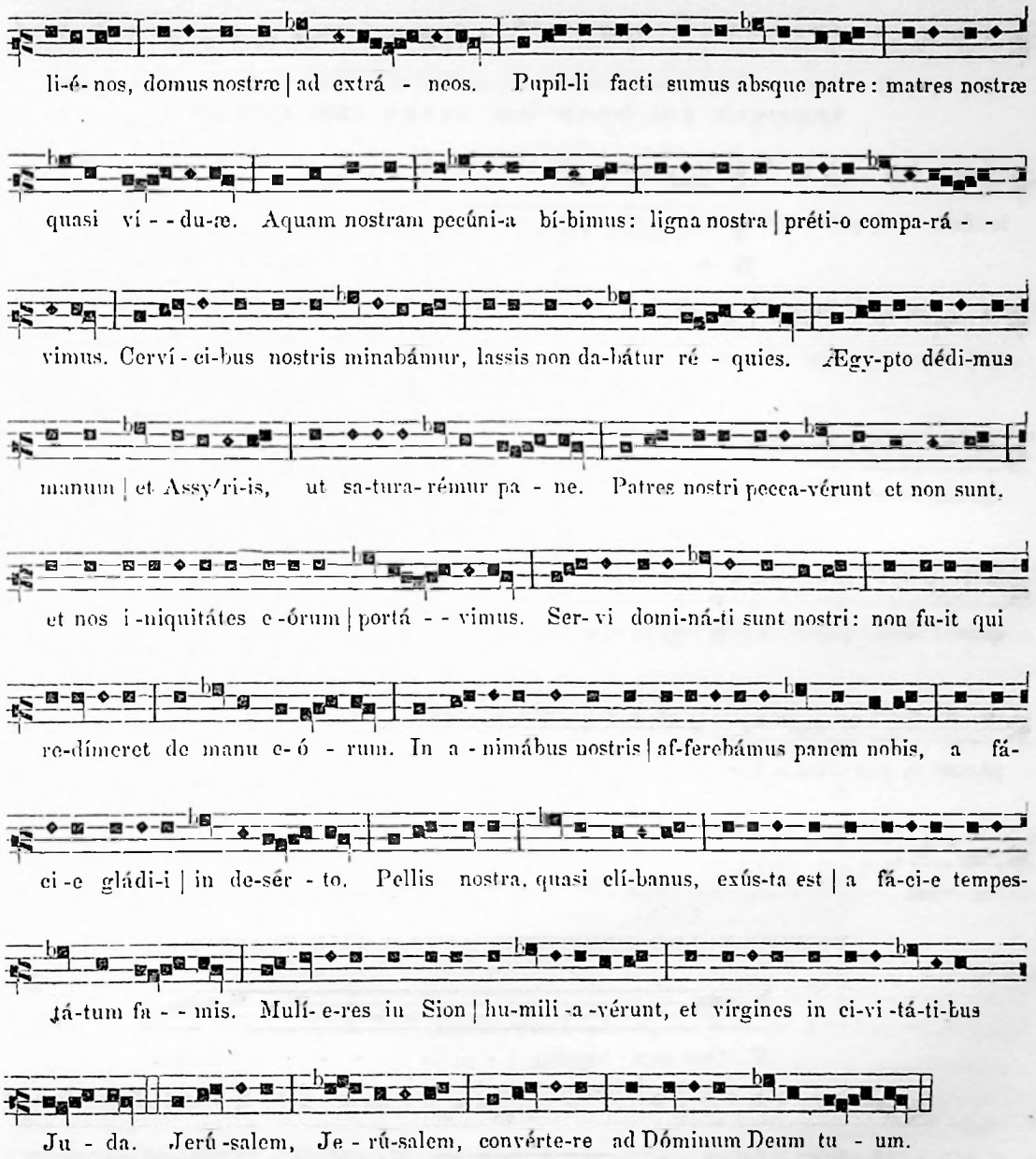
tu - um.

3d Lamentation.

In - ci-pit O-ráti-o Jere-míæ Prophé-tæ. Re-cor-dáre, Dómine, quid ac-cí-de-

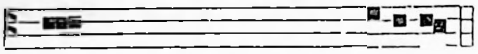


rit nobis: intu-é-re et réspice | oppróbrium no-strum. Hæré-di-tas nostra versa est | ad a-


li-é- nos, domus nostræ | ad extrá - neos. Pupíl-li facti sumus absque patre: matres nostræ
quasi ví - - du-æ. Aquam nostram pecúni-a bí-bimus: ligna nostra | préti-o compa-rá - -
vimus. Cervi - ci-bus nostris minabámur, lassis non da-bátur ré - quies. Ægy-pto dédi-mus
manum | et Assy'ri-is, ut sa-tura- rémur pa - ne. Patres nostri pecca-vérunt et non sunt,
et nos i-niquitátes e-órum | portá - - vimus. Ser- vi domi-ná-ti sunt nostri: non fu-it qui
re-dímeret de manu e- ó - rum. In a - nimábus nostris | af-ferebámus panem nobis, a fá-
ci-e gládi-i | in de-sér - to. Pellis nostra, quasi clí-banus, exús-ta est | a fá-ci-e tempes-
tá-tum fa - - mis. Mulí- e-res in Sion | hu-mili -a -vérunt, et vírgines in ci-vi -tá-ti-bus
Ju - da. Jerú -salem, Je - rú-salem, convérte-re ad Dóminum Deum tu - um.

SECOND NOCTURN.

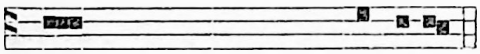
VERSICLE AND RESPONSE, AFTER THE PSALMS.



℣. Tu autem, Dómine, | miserére me-i.
℟. Et resúscita me, | et retríbu-am e - is.

THIRD NOCTURN.

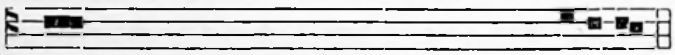
VERSICLE AND RESPONSE, AFTER THE PSALMS.



℣. In pace | factus est lo-cus e-jus.
℟. Et in Sion | habitáti - - - o e-jus.

LAUDS.

VERSICLE AND RESPONSE, AFTER THE PSALMS.



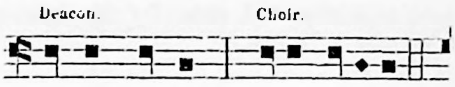
℣. Caro mea | requiés - - - - - - - cet in spe.
℟. Et non dabis Sanctum tuum | vidére corru-pti-ó-nem.

CANTICLE, *BENEDICTUS.* *As on Wednesday night*, p. 146.

CHRISTUS FACTUS EST, ETC. *See p.* 147.

MORNING OFFICE OF HOLY SATURDAY.

LUMEN CHRISTI.[1]



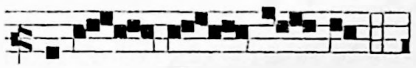
Lumen Christi. ℟. Deo grá-ti-as.

AT THE EXULTET.

The Responses of the choir, at *Per omnia sæcula*, etc., are sung as on p. 93. The same is to be said of the same Responses at the Blessing of the Font.

LITANY OF THE SAINTS. (See *Appendix IV.*)

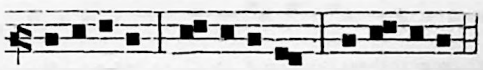
ALLELUIA, AFTER THE EPISTLE.[1]



Al-le - - - lú - - - - - - ia.

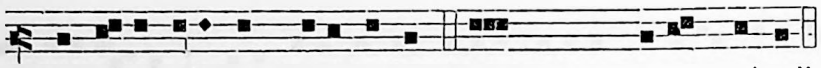
VESPERS.

Immediately after the Communion.



Ant. Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.

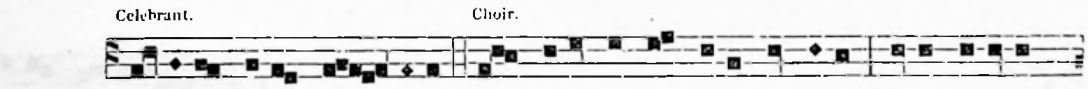
[1] It is sung three times, the pitch being raised at each repetition. A suitable relative pitch on which to begin the repetition, is indicated by the *guide* at the end.



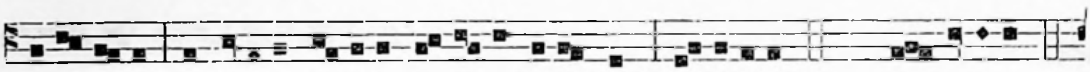
Ps. Laudá-te Dóminum, | omnes gentes: * laudáte eum, | o-mnes pó-puli.

2. Quóniam confirmáta est super nos | misericórdia ejus: * et véritas Dómini | manet in ætérnum.
Glória | Patri, et Filio: * et Spirítui Sancto.
Sicut erat in princípio, | et nunc, et semper: * et in sæcula | sæculórum. Amen.

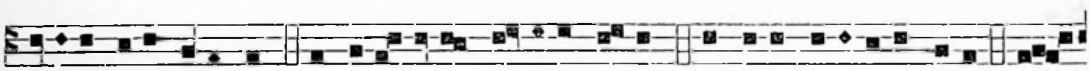
The Antiphon *Alleluia* having been repeated, either by the choir, or by the organ, the celebrant intones the Antiphon at the *Magnificat*, as follows:[1]



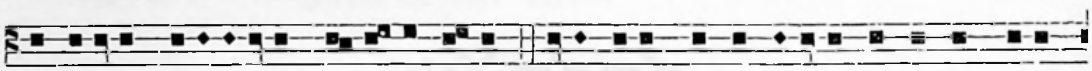
Vespere autem Sáb - - bati, quæ lu-céscit | in prima Sábbati. ve-nit Marí-a



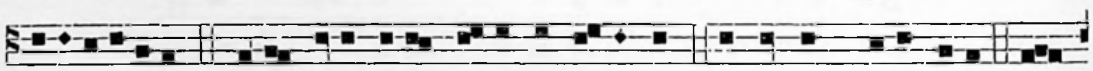
Magda-lé-ne, et ál-te-ra Ma-rí-a | vi - dé-re sepúlchrum. Al-le-lú-ia. *Cant.* Ma-gnificat *



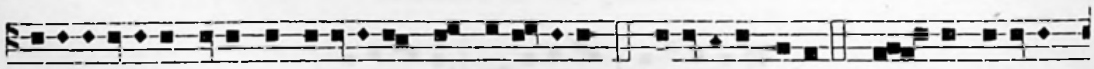
áni-ma mea Dóminum. 2. Et e-xul-tá-vit spí-ri-tus me-us: * in Deo | salu-tá-ri meo. 3. Qui-



a respéxit | humili-tátem | an- cíl- læ su -æ: * ecce enim | ex hoc beátam me di-cent | omnes

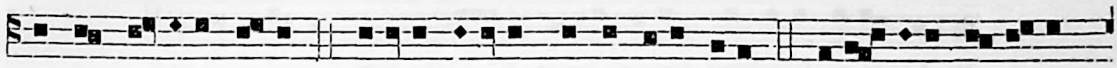


genera-ti-ó-nes. 4. Quia fe-cit mihi magna qui potens est: * et sanctum | nomen ejus. 5. Et

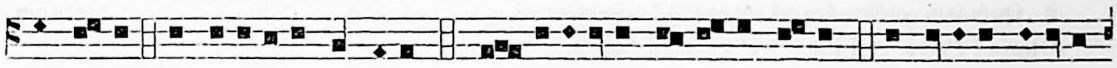


mise-ricórdi-a ejus | a progéni-e in progé-ni-es: * timéntibus eum. 6. Fe - cit poténti-

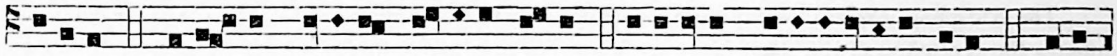
[1] The Antiphon *Vespere autem* is reprinted from the *Catholic Psalmist.*



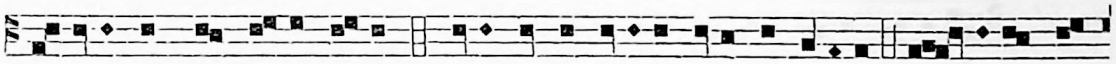
am | in bráchio su - o: * dispérsit supérbos | mente cordis su-i. 7. Depó - su-it | po -téntes



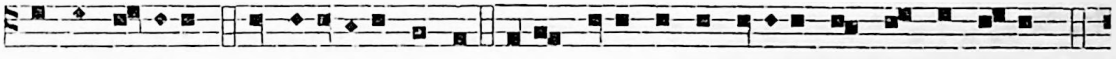
de se -de: * et exal-távit hú-miles. 8. E - suri-éntes | im-plé-vit bo-nis: * et dí-vites | dimísit



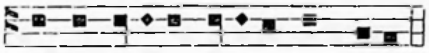
in-á-nes. 9. Suscé - pit | Isra-el pú -erum su-um: * recordátus | mise-ricórdiæ su-æ. 10. Sicut



lo -cutus est | ad pa-tres nostros: * Abraham, | et sémini e-jus in sæcu-la. Gló - ri-a Pa-



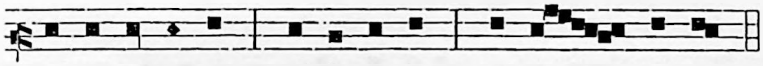
tri, et Fí- li -o: * et Spirí-tu-i Sancto. Si-cut e-rat | in princí-pi-o, | et nunc, et semper: *



et in sæcula | sæculó-rum. Amen.

The Antiphon *Vespere autem* is repeated, as usual, either by the choir, or by the organ.

ITE MISSA EST.



I - te Mis-sa est. Al - le - lu - ia. Al - le - - - - lu - ia.

℟. De- o grá -ti - as. Al - le - lu - ia. Al - le - - - - lu - ia.

APPENDIX IV.

FORTY HOURS' EXPOSITION OF THE MOST HOLY SACRAMENT.[1]

AT THE PROCESSION, ETC., ON THE FIRST DAY.

When the celebrant has turned with the remonstrance towards the people, two chanters intone the Hymn *Pange lingua gloriosi* (see p. 148). The remaining lines of the first stanza, and the remaining stanzas are sung by those who take part in the procession, or they may be sung in harmony by a select choir.[2] The fifth and sixth stanzas are not sung during the procession;[3] at the conclusion, therefore, of the fourth stanza, repetition must be made, if necessary, beginning at the second, third, or fourth stanza, (according to the distance the celebrant may be from the High Altar,) or the *Magnificat*,[4] or some appropriate Hymn or Psalm may be sung.

When the remonstrance is placed on the throne, *Tantum ergo*, etc., is sung. (See p. 132.) At the conclusion of the stanza *Genitori*, etc., (the ℣. *Panem de cælo*, etc., and the Prayer being omitted,) two or three chanters go to the centre of the sanctuary, where they kneel and chant the *Litany of the Saints*.

THE LITANY OF THE SAINTS, ETC., ON THE THIRD DAY.

When the celebrant, vested in cope, kneels at the foot of the altar, after Mass, the *Litany of the Saints*, etc., is sung as far as the Versicle and Response, *Domine exaudi orationem meam*, etc., inclusively. The procession then takes place, during which *Pange lingua* is sung, as on the first day. The procession being finished, and the remonstrance placed on the altar, *Tantum ergo* is sung, with the Versicle and Response, *Panem de cælo*, etc. The proper Prayers, with the Versicles and Responses following them, are then chanted, and Benediction is given as usual.

---

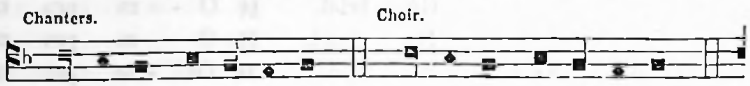
[1] We borrow this Appendix from the *Catholic Psalmist*.

[2] When sung in harmony, the words *Pange lingua gloriosi* may be repeated by the select choir.

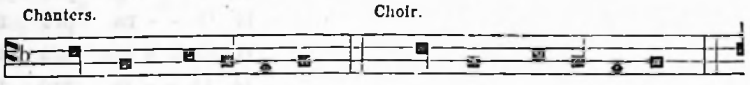
[3] They are sung only when the remonstrance is placed on an altar when all can kneel.

[4] It may be sung to any of the *Eight Tones*, p. 58 *et seq*.

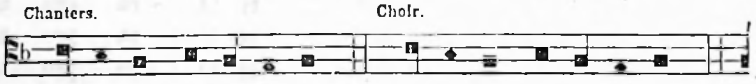
LITANY OF THE SAINTS.[1]



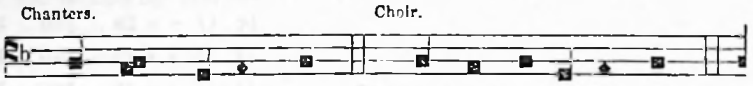
Ky-ri-e e-lé-i-son. ℟. Ky-ri-e e-lé-i-son.



Chri-ste e-lé-i-son. ℟. Chri-ste e-lé-i-son.



Ky-ri-e e-lé-i-son. ℟. Ky-ri-e e-lé-i-son.



[2] Chri-ste au-di nos. ℟. [3] Chri-ste e-xáu-di nos.

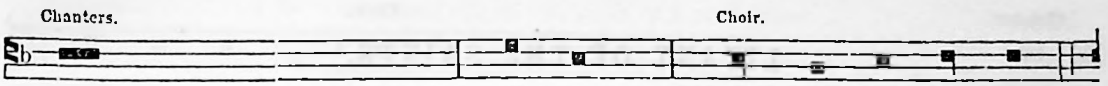
Pater de cœlis	De-us,	℟. Mi-se-ré-re no-bis.
Fili Redémptor mundi	De-us,	℟. Mi-se-ré-re no-bis.
Spíritus Sancte	De-us,	℟. Mi-se-ré-re no-bis.
Sancta Trínitas, unus	De-us,	℟. Mi-se-ré-re no-bis.

Sancta Ma - - - - - - - - - - - - - -	rí - - a,	℟. O - - ra	pro	no - bis.
Sancta Dei	Gé - nitrix,	℟. O - - ra	pro	no - bis.
Sancta Virgo	Vír - ginum,	℟. O - - ra	pro	no - bis.
Sancte	Mí - chael,	℟. O - - ra	pro	no - bis.

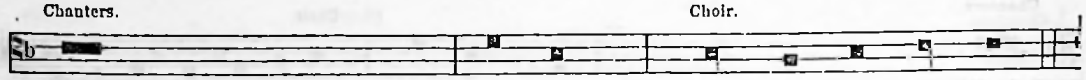
[1] By omitting the Invocations, etc., to which a * is prefixed, and by placing the Invocation, *S. Agatha*, after *S. Cæcilia*, this Litany will be found to correspond with that given for *Holy Saturday* in the Missal. On that day, each Invocation, etc., and Response (beginning from *Pater de cœlis*, etc., to the last *Agnus Dei*, etc., inclusively,) is sung by the chanters, and repeated by the choir.

[2] Repeated on *Holy Saturday* by the choir.

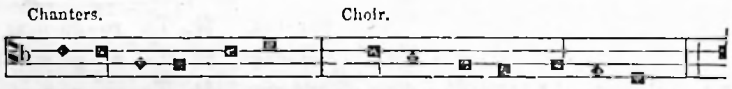
[3] On *Holy Saturday* this Response is sung by the chanters, and repeated by the choir.



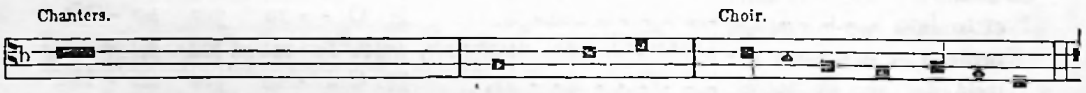
Sancte	Gá - briel,	℟. O - - ra	pro	no - bis.
Sancte	Rá - phael,	℟. O - - ra	pro	no - bis.
Omnes sancti Angeli | et Arch - - -	án - geli,	℟. Orá - te	pro	no - bis.
Omnes sancti beatórum Spirítuum	ór - dines,	℟. Orá - te	pro	no - bis.
Sancte Joánnes Ba - - - - - - - - - -	ptí - sta,	℟. O - - ra	pro	no - bis.
Sancte	Jo - seph,	℟. O - - ra	pro	no - bis.
Omnes sancti Patriárchæ | et Pro -	phé - tæ,	℟. Orá - te	pro	no - bis.
Sancte	Pe - tre,	℟. O - - ra	pro	no - bis,
Sancte	Pau- le,	℟. O - - ra	pro	no - bis.
Sancte An - - - - - - - - - - - - - - -	dré - a,	℟. O - - ra	pro	no - bis.
* Sancte Ja - - - - - - - - - - - - - -	có - be,	℟. O - - ra	pro	no - bis.
Sancte Jo - - - - - - - - - - - - - - -	án - nes,	℟. O - - ra	pro	no - bis.
* Sancte	Tho- ma,	℟. O - - ra	pro	no - bis.
* Sancte Ja - - - - - - - - - - - - - -	có - be,	℟. O - - ra	pro	no - bis.
* Sancte Phi - - - - - - - - - - - - -	líp - pe,	℟. O - - ra	pro	no - bis.
* Sancte Bartholo - - - - - - - - - - -	mæ′- e,	℟. O - - ra	pro	no - bis.
* Sancte Mat - - - - - - - - - - - - -	thæ′- e,	℟. O - - ra	pro	no - bis.
* Sancte	Si - mon,	℟. O - - ra	pro	no - bis.
* Sancte Thad - - - - - - - - - - - - -	dæ′- e,	℟. O - - ra	pro	no - bis.
* Sancte Mat - - - - - - - - - - - - -	thí - a,	℟. O - - ra	pro	no - bis.
* Sancte	Bár- naba,	℟. O - - ra	pro	no - bis.
* Sancte	Lu - ca,	℟. O - - ra	pro	no - bis.
* Sancte	Mar- ce,	℟. O - - ra	pro	no - bis.
Omnes sancti Apóstoli | et Evange -	li - - stæ,	℟. Orá - te	pro	no - bis.
Omnes sancti Discípuli	Dó - mini,	℟. Orá - te	pro	no - bis.
* Omnes sancti Inno - - - - - - - - -	cén - tes,	℟. Orá - te	pro	no - bis.
Sancte	Sté - phane,	℟. O - - ra	pro	no - bis.
Sancte Lau - - - - - - - - - - - - - -	rén - ti,	℟. O - - ra	pro	no - bis.
Sancte Vin - - - - - - - - - - - - - -	cén - ti,	℟. O - - ra	pro	no - bis.
* Sancti Fabiáno et Sebasti - - - - - -	á - - ne,	℟. Orá - te	pro	no - bis.
* Sancti Joánnes et	Pau- le,	℟. Orá - te	pro	no - bis.
* Sancti Cosma et Dami - - - - - - - -	á - - ne,	℟. Orá - te	pro	no - bis.
* Sancti Gervási et Pro - - - - - - - -	tá - si,	℟. Orá - te	pro	no - bis.
Omnes sancti	Már- tyres,	℟. Orá - te.	pro	no - bis.
Sancte Sil - - - - - - - - - - - - - -	vé - ster,	℟. O - - ra	pro	no - bis.
Sancte Gre - - - - - - - - - - - - - -	gó - ri,	℟. O - - ra	pro	no - bis.
* Sancte Am - - - - - - - - - - - - - -	bró - si,	℟. O - - ra	pro	no - bis.
Sancte Augu - - - - - - - - - - - - - -	stí - ne,	℟. O - - ra	pro	no - bis.
* Sancte Hie - - - - - - - - - - - - - -	ró - nyme,	℟. O - - ra	pro	no - bis.



* Sancte Mar - - - - - - - - - - - - - - tí - - ne, ℟. O - - ra pro no - bis.
* Sancte Nico - - - - - - - - - - - - - lá - e, ℟. O - - ra pro no - bis.
Omnes sancti Pontífices | et Confes - só - res, ℟. Orá - te pro no - bis.
Omnes sancti Do - - - - - - - - - - - ctó - res, ℟. Orá - te pro no - bis.
Sancte An - - - - - - - - - - - - - - tó - ni, ℟. O - - ra pro no - bis.
Sancte Bene - - - - - - - - - - - - - dí - cte, ℟. O - - ra pro no - bis.
* Sancte Ber - - - - - - - - - - - - - nár - de, ℟. O - - ra pro no - bis.
Sancte Do - - - - - - - - - - - - - - mí - nice, ℟. O - - ra pro no - bis.
Sancte Fran - - - - - - - - - - - - - cí - sce, ℟. O - - ra pro no - bis.
Omnes sancti Sacerdótes | et Le - - ví - tæ, ℟. Orá - te pro no - bis.
Omnes sancti Mónachi | et Ere - - - mí - tæ, ℟. Orá - te pro no - bis.
Sancta María Magda - - - - - - - - lé - na, ℟. O - - ra pro no - bis.
[1] Sancta A - gatha, ℟. O - - ra pro no - bis.
* Sancta Lú - cia, ℟. O - - ra pro no - bis.
Sancta A - gnes, ℟. O - - ra pro no - bis.
[1] Sancta Cæ - - - - - - - - - - - - cí - - lia, ℟. O - - ra pro no - bis.
* Sancta Catha - - - - - - - - - - - rí - - na, ℟. O - - ra pro no - bis.
Sancta Ana - - - - - - - - - - - - - stá - sia, ℟. O - - ra pro no - bis.
Omnes sanctæ Vírgines | et Ví - duæ, ℟. Orá - te pro no - bis.
Omnes Sancti | et Sanctæ De - i, ℟. Intercé-dite pro no - bis.

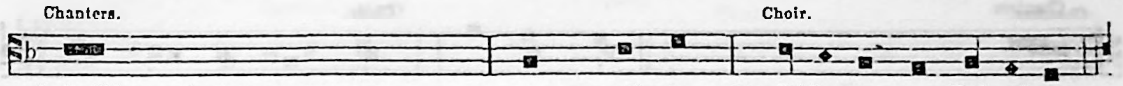


Pro-pí - ti - us e - sto. ℟. Par-ce no - bis Dó-mi-ne.
Pro-pí - ti - us e - sto. ℟. Exáu - di nos Dó-mi-ne.

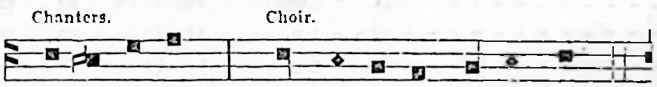


Ab o - - - - - - - - - - - - - - - - - mni ma -lo, ℟. Lí-be - ra nos Dó -mi-ne.
Ab o - - - - - - - - - - - - - - - - - mni pec-cá -to, ℟. Lí-be - ra nos Dó -mi-ne.
* Ab i - - - - - - - - - - - - - - - - - ra tu -a, ℟. Lí-be - ra nos Dó -mi-ne.
* A subitánea | et improví - - - - - - sa mor-te, ℟. Lí-be - ra nos Dó -mi-ne.
* Ab insí - - - - - - - - - - - - - - - diis di - á - -boli, ℟. Lí-be - ra nos Dó -mi-ne.
* Ab ira, et ódio, | et omni mala vo - lun - - tá - -te, ℟. Lí-be - ra nos Dó -mi-ne.
* A spiritu forni - - - - - - - - - - - - cati - - ó - -nis, ℟. Lí-be - ra nos Dó -mi-ne.

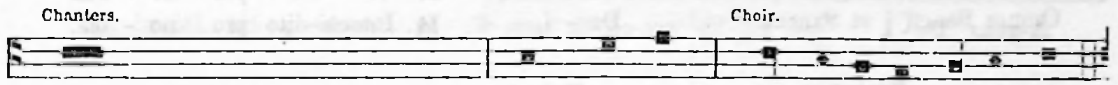
[1] See Note 1, p. 166.



* A fúlguro | et tem - - - - - - - - - - pe - - - stá -te, ℟. Lí-be-ra nos Dó-mi-ne.
* A flagéllo ter - - - - - - - - - - - - ræ - - - mó -tus, ℟. Lí-be-ra nos Dó-mi-ne.
* A peste, | fa - - - - - - - - - - - - - me, et bel -lo, ℟. Lí-be-ra nos Dó-mi-ne.
A mor - - - - - - - - - - - - - - - - - te per - pé -tua, ℟. Lí-be-ra nos Dó-mi-ne.
Per mystérium | sanctæ Incarnatió - nis tu -æ, ℟. Lí-be-ra nos Dó-mi-ne.
Per Advén - - - - - - - - - - - - - - tum tu -um, ℟. Lí-be-ra nos Dó-mi-ne.
Per Nativitá - - - - - - - - - - - - - tem tu -am, ℟. Lí-be-ra nos Dó-mi-ne.
Per Baptísmum | et sanctum Jejú - - nium tu -um, ℟. Lí-be-ra nos Dó-mi-ne.
Per Crucem | et Passió - - - - - - - nem tu -am, ℟. Lí-be-ra nos Dó-mi-ne.
Per Mortem | et Sepultú - - - - - - ram tu -am, ℟. Lí-be-ra nos Dó-mi-ne.
Per sanctam | Resurrectió - - - - - - nem tu -am, ℟. Lí-be-ra nos Dó-mi-ne.
Per admirábilem | Ascensió - - - - - nem tu -am, ℟. Lí-be-ra nos Dó-mi-ne.
Per advéntum | Spíritus San - - - - cti Pa - rá -cliti, ℟. Lí-be-ra nos Dó-mi-ne.
In di - - - - - - - - - - - - - - - - - e ju - - dí -cii, ℟. Lí-be-ra nos Dó-mi-ne.



[1] Pec-ca-tó-res, ℟. Te ro-gá-mus au-di nos.



Ut no - - - - - - - - - - - - - - - - - bis par-cas, ℟. Te ro-gá-mus au-di nos.
* Ut no - - - - - - - - - - - - - - - - - bis in-dúl-geas, ℟. Te ro-gá-mus au-di nos.
* Ut ad veram pœniténtiam | nos perdú - cere di-gné-ris, ℟. Te ro-gá-mus au-di nos.
Ut Ecclésiam tuam sanctam régere, | et } conservá - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.
Ut Domnum Apostólicum, | et omnes ecclesiásticos órdines, | in sancta religióne } conservá- re di-gné-ris, ℟. Te ro-gá-mus au-di nos.
Ut inimícos sanctæ Ecclésiæ | humiliá- re di-gné-ris, ℟. Te ro-gá-mus au-di nos.
Ut régibus et princípibus Christiánis | pacem et veram concórdiam } doná - - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.
* Ut cuncto pópulo Christiáno | pacem et unitátem } largí - - ri di-gné-ris, ℟. Te ro-gá-mus au-di nos.

[1] On *Holy Saturday*, this, and the Invocations following it, should be sung very slowly, so as to end about the time the celebrant is ready to commence Mass.

Ut nosmetípsos | in tuo sancto servítio confortáre | et } conservá - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.

* Ut mentes nostras ad cœléstia desidé - ria é - -rigas, ℟. Te ro-gá-mus au-di nos.

Ut ómnibus benefactóribus nostris | sempitérna } bo - - - - na re-trí -buas, ℟. Te ro-gá-mus au-di nos.

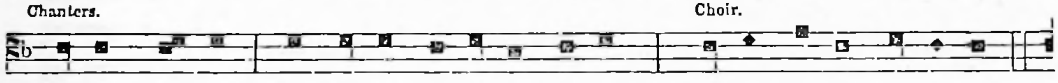
* Ut ánimas nostras, | fratrum, propinquórum, et benefactórum nostrórum | ab ætérna } damnatió - ne e -rí -pias, ℟. Te ro-gá-mus au-di nos.

Ut fructus terræ dare | et conservá - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.

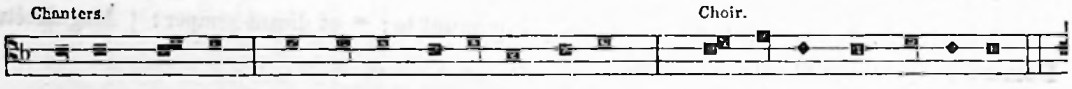
Ut ómnibus fidélibus defúnctis | réquiem ætérnam } doná - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.

Ut nos exaudí - - - - - - - - - - - - re di-gné-ris, ℟. Te ro-gá-mus au-di nos.

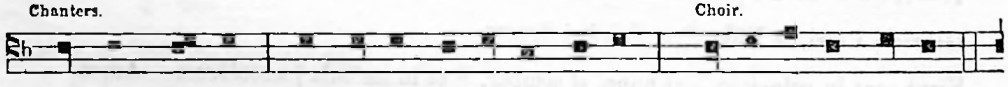
* Fi - - - - - - - - - - - - - - - - - - li De -i, ℟. Te ro-gá-mus au-di nos.



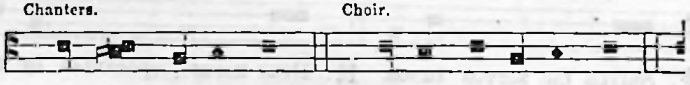
A-gnus De - i, qui tol - lis pec-cá - ta mun-di, ℟. Par-ce no-bis Dó-mi-ne.



A-gnus De - i, qui tol - lis pec-cá - ta mun-di, ℟. E - xáu-di nos Dó-mi-ne.



A - gnus De - i, qui tol-lis pec-cá - ta mun-di, ℟. Mi-se - ré - re no - bis.

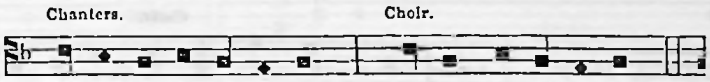


[1] Chri - ste au - di nos. ℟. [2] Chri-ste e - xáu - di nos.

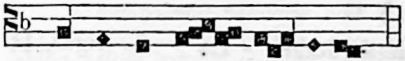
---

[1] Repeated on *Holy Saturday* by the choir.

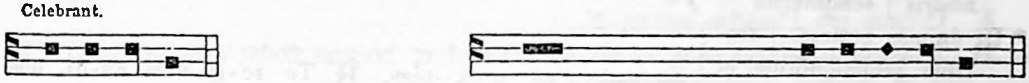
[2] Sung by the chanters, and repeated by the choir, on *Holy Saturday*. The Litany ends here on that day.



Ky-ri-e e-lé-i-son. ℟. Christe e-lé-i-son.

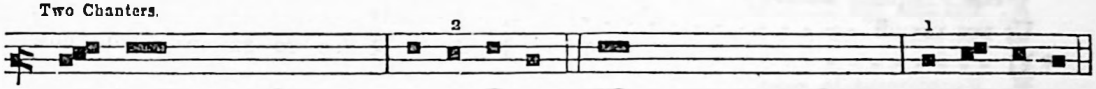


Ky-ri-e | e - - lé - i-son.



Pa-ter no-ster. (*In silence.*) *Celebr.* ℣. Et ne nos indúcas | in ten-ta-ti-ó-nem.
Choir. ℟. Sed líbera nos a ma-lo.

PSALM 69.[1] (SIXTH TONE.)



De - us | in adjutórium me-um in-tén-de: * Dómine, | ad adjuvándum me fe-stí-na.

2.—Confundántur, | et re*vere*ántur, * qui quærunt *ánim*am meam.

3.—Avertántur retrórsum, | et e*rub*éscant, * qui volunt *mi*hi mala.

4.—Avertántur statim | eru*bes*céntes, * qui dicunt mihi: *Eu*ge, éuge.

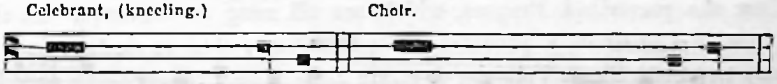
5.—Exúltent et læténtur in te | omnes *qui* quærunt te; * et dicant semper: | Magnificétur Dóminus, | qui díligunt salu*tá*re tuum.

6.—Ego vero | egénus *et* pauper sum: * *De*us, ádjuva me.

7.—Adjútor meus, | et liberátor me*us* es tu: * Dómine, | *ne* moréris.

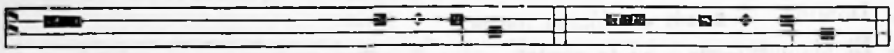
Glória | Patri, *et* Fílio, * et Spi*rí*tui Sancto.

Sicut erat in princípio, | et nunc, *et* semper, * et in sæ'cula | sæcu*ló*rum. Amen.



℣. Salvos fac servos tu-os. ℟. Deus meus | sperántes in te.

[1] The second and remaining verses of this Psalm are sung by the Choir in the usual manner, beginning each time on the *dominant*. The italicised syllables before the asterisk are sung to the note marked 2; those after the asterisk, to the note marked 1.



℣. Esto nobis, Dómine, | turris for-ti-tú-dinis. ℟. A fácie i-ni-mí-ci.[1]

℣. Nihil proficiat inimícus in nobis.
℟. Et fílius iniquitátis | non appónat nocére nobis.

℣. Dómine, | non secúndum peccáta nostra fácias nobis.
℟. Neque secúndum iniquitátes nostras | retríbuas nobis.

℣. Orémus pro Pontífice nostro, N.
℟. Dóminus consérvet eum, et vivíficet eum, | et beátum fáciat eum in terra; | et non tradat eum in ánimam inimicórum ejus.

℣. Orémus pro benefactóribus nostris.
℟. Retribúere dignáre Dómine, | ómnibus nobis bona faciéntibus | propter nomen tuum vitam ætérnam. *Amen.*

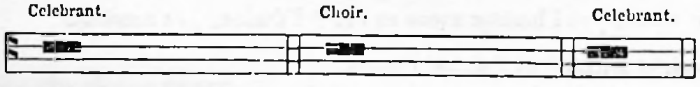
℣. Orémus pro fidélibus defúnctis.
℟. Réquiem ætérnam dona eis, Dómine, | et lux perpétua lúceat eis.

℣. Requiéscant in pace.
℟. *Amen.*

℣. Pro frátribus nostris abséntibus.
℟. Salvos fac servos tuos, | Deus meus, speréntes *in te.*

℣. Mitte eis, Dómine, | auxílium de sancto.
℟. Et de Sion | tuére eos.

℣. Dómine, | exáudi oratiónem meam.
℟. Et clamor meus | ad te véniat.



℣. Dóminus vobíscum. ℟. Et cum spíritu tuo. Orémus.

Then follow the prescribed Prayers, which are all sung on one note. In the last Prayer, however, the syllable immediately preceding *Per Dominum*, etc., as also the final syllable of the Conclusion, may terminate like a Versicle, *i. e.*, on *La*. The Prayers being ended, the celebrant continues, taking up the note on which the choir leave off:

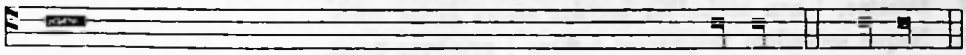
---

[1] In this way are sung all the Versicles and Responses which follow, except those ending with a *monocyllable* or *Amen*, which are sung like the words *in te*, in the 1st Response.

℣. Dómine, | exáudi oratiónem meam.
℟. Et clamor meus | ad te véniat.

℣.[1] Exáudiat nos | omnípotens et misércors Dóminus.
℟. Et custódiat nos semper. *Amen.*

Celebrant. Choir.



℣. Fidélium ánimæ per misericórdiam Dei | requiéscant in pa-ce. ℟. A-men.

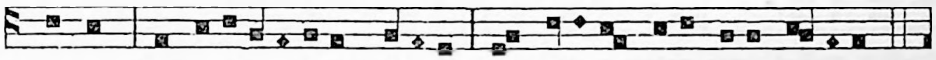
[1] This Versicle is sung by two chanters.

APPENDIX V.

PROCESSION ON THE FEAST OF THE PURIFICATION OF THE B. V. MARY.[1]

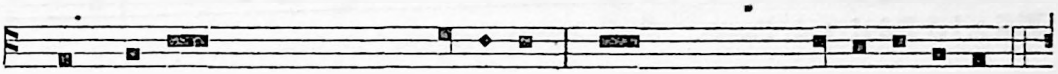
AT THE DISTRIBUTION OF CANDLES.

ANTIPHON, ETC.



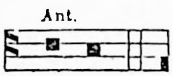
Lumen ad revela-ti-ónem géntium, et glóriam | plebis tuæ Is-rael.

CANTICLE.



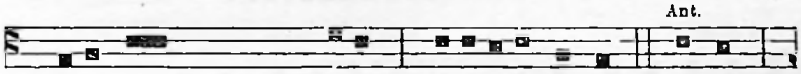
1. Nunc di-míttis | servum tuum Dó-mi-ne * secúndum verbum tu-um in pa-ce.

Ant.



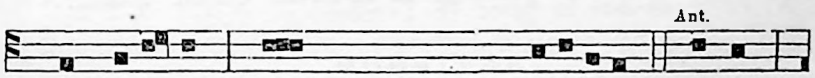
Lumen, etc., *as above.* (*The Antiphon is repeated each time entire.*)

Ant.



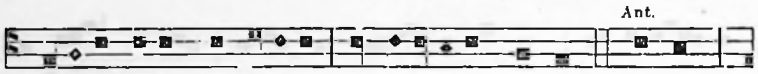
2. Qui-a vidérunt | óculi me-i * sa-lutá-re tu-um. Lumen, etc.

Ant.



3. Quod pa-rá-sti * ante fáciem | ómnium populórum. Lumen, etc.

[1] This Appendix is taken from the *Cantus Gregorianus in Purificationis B. Mariæ Virginis et Palmarum Processionibus, by Monsignor Alfieri, Rome,* 1837.

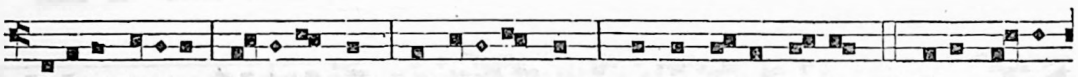


Glóri-a Patri, | et Fí-li-o, * et Spirí-tu-i San-cto. Lumen, etc.

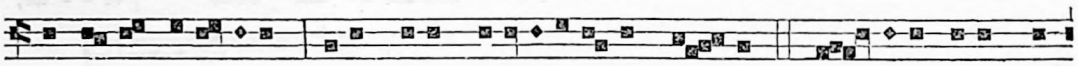
Sicut erat in princípio, | et nunc, et semper, * et in sæ′cula | sæculórum. Amen. Lumen, etc.

After the above, the following is sung:—

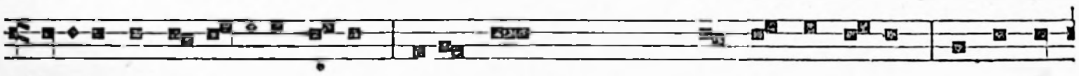
ANTIPHON, ETC.



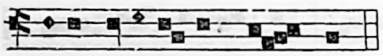
Exúrge Dómine, ád-ju-va nos, et li-be-ra nos propter nomen tu-um. *Ps.* Deus áu-ri-



bus no-stris audí-vimus: patres nostri | annunti-a-vérunt no - bis. ℣. Gló - ri-a Patri, | et

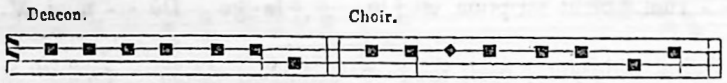


Fí-li-o, | et Spi-rí - tu-i Sancto. Sicut erat in princípio, | et nunc, et semper: et in sæ′-



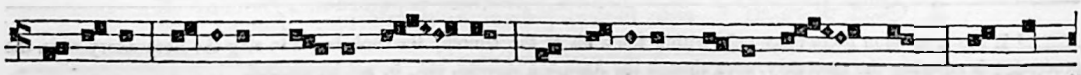
cula | sæculó-rum. A - men. *Repeat* Exúrge, etc.

AT THE PROCESSION.

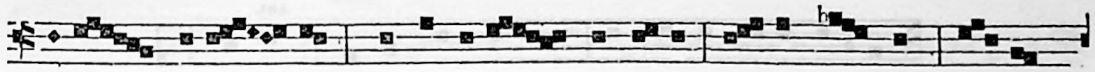


℣. Proce - dá-mus in pa-ce. ℟. In nó-mi-ne Christi. A-men.

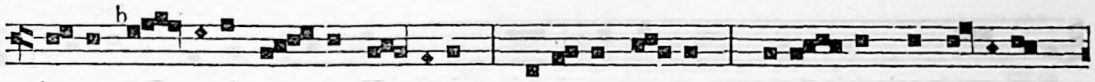
ANTIPHON.



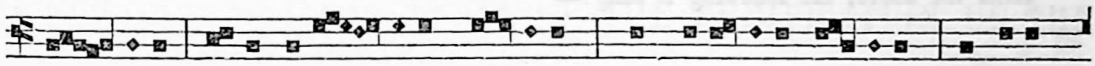
A - dórna thálamum tu - um Si - - on, et sú-scipe | Regem Chri - stum: am - plé-



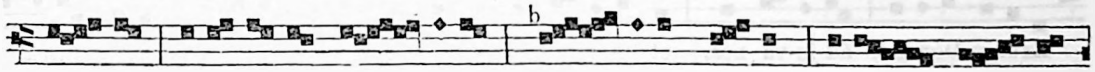
ctere | Mari - - am, quæ est cœlé - - - stis porta; i - psa e - nim por - tat



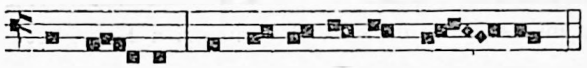
Regem gló - ri-æ | no - vi lú - minis: subsí-stit vir-go, ad-dú - cens | in máni-bus



Fí - - lium an-te lu-cí - - ferum gé - nitum: quem ac-cí - piens Sí - meon in ulnas

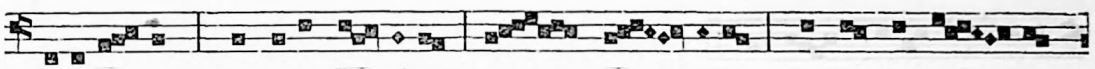


su - as, prædi - cá-vit | pó - - pulis Dó - - minum e - um es-se | vi - - tæ, [1]



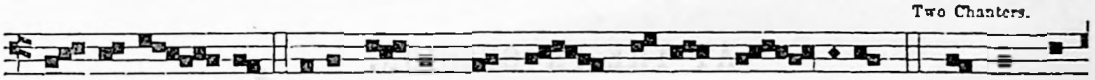
et mor - tis, et Sal-va-tó-rem mun - di.

RESPONSORY.[1]

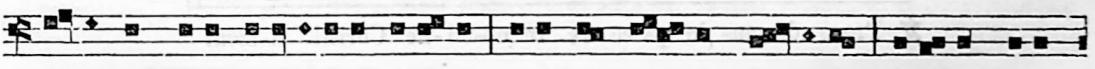


Obtulé - runt pro e-o Dó-mi-no par túr - - turum, aut du-os pul - - los |

Two Chanters.



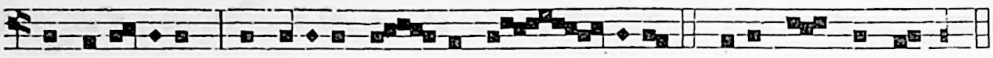
co - lumbá - - rum.* Sicut scriptum est | in le - ge Dó - - mini. ℣. Postquam im-



plé-ti sunt | di-es purgati-ó-nis Marí-æ secúndum le - gem Mó - y - si, tu-lé-runt Jesum |

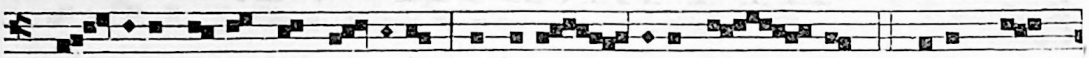
[1] If the procession takes place only within the walls of the church, the choir begin to sing the Responsory when the procession is entering the sanctuary, even though the Antiphon *Adorna*, etc., be not terminated.

Choir.

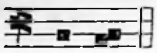


in Je-rú-salem, ut sísterent e - - um | Dó - - - - mino. ℟. Sicut scriptum est, etc., *as above*

Two Chanters. Choir.



℣. Gló - ri-a Pa-tri, | et Fí - li-o, et Spirí - - - tu-i | San - - - cto. ℟. Sicut scri-



ptum est.

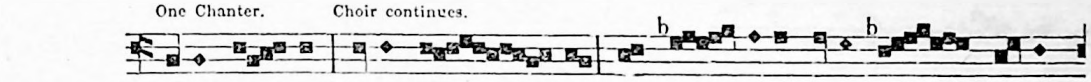
APPENDIX VI.

BURIAL AND OFFICE OF THE DEAD.[1]

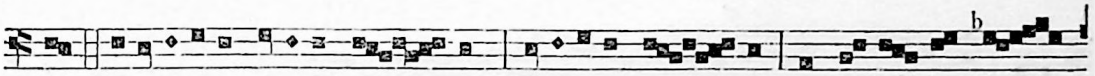
AT THE BURIAL OF THE DEAD.

RESPONSORY.

One Chanter. Choir continues.



Subve-ni - - te Sancti De - - - - - i, oc - cúr - - ri-te Ange-li Dómi-

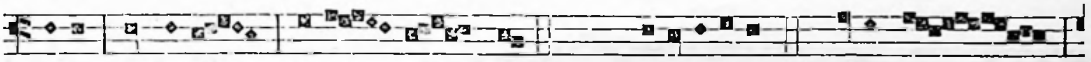


ni: * Suscipiéntes ánimam e - - - jus: * Offeréntes e - - - am in conspé - ctu Al - - -

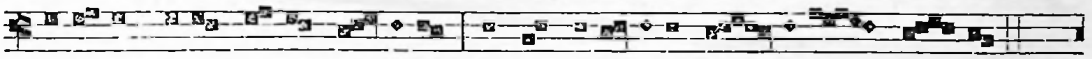
Two Chanters.

- - tís-si-mi. ℣. Suscípi-at te Christus, qui vo-cá - vit te: et in sinu A-

Choir. Two Chanters.

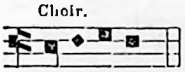


brahæ Ange-li de-dú - - cant te. *Repet.* * Suscipiéntes. ℣. Réqui-em



ætér-nam dona e - i, Dó - mi-ne, et lux perpé-tu-a lú - - ce-at e - - i. *Repet.*

Choir.



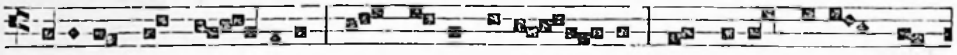
* Offeréntes.

[1] The chants of this *Appendix* are taken from a very fine edition of the *Rituale Romanum*, Rome, 1847.

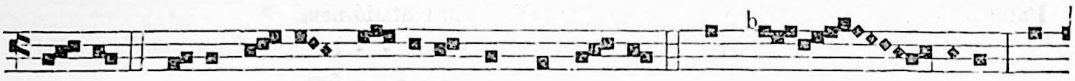
The above is followed by *Matins for the Dead*, (p. 187) and the Mass *Requiem æternam* (p. 200.) After Mass, the following is sung:

RESPONSORY.

Chanter, or Celebrant. Choir continue.

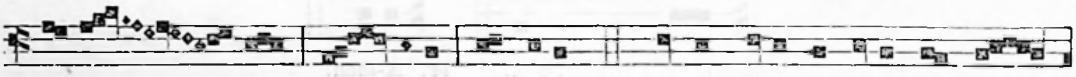


Libera me, Dó - - mine, de morte æ-tér - - na, in di-e il-la tre-



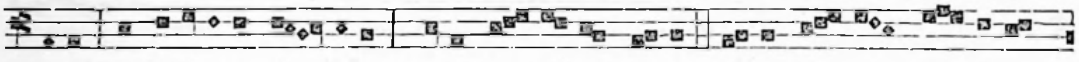
ménda: * Quando cœ - li mo-véndi sunt et ter - ra: * Dum vé - - - - - - neris ju-

Two Chanters.



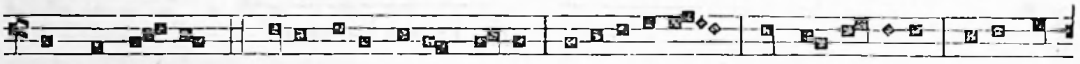
di-cá - - - - - - re sæ - - culum per ignem. ℣. Tremens factus sum e-go, et tí - -

Choir.



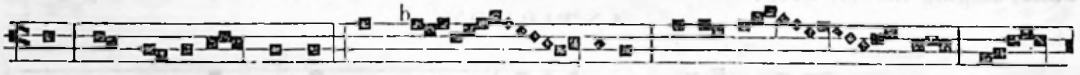
meo, dum discússi-o vé - - nerit, atque ven-tú-ra i - ra. Quando cœ - li mo-véndi

Two Chanters.



sunt et ter - ra: ℣. Dies il-la, di-es i - ræ, calami-tá-tis et mi-sé-ri-æ, dies ma-

Choir.

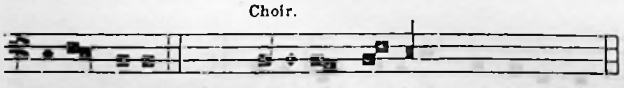


gna et a-má-ra val-de. Dum vé - - - - - - neris judi-cá - - - - - - re sæ - -

Two Chanters.

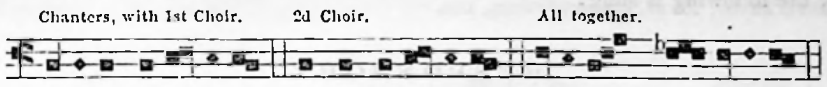
culum per ignem. ℣. Réquiem ætérnam dona e - is, Dó - mine, et lux perpétu-a lú-

Choir.

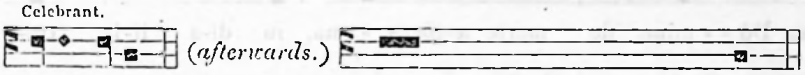


ceat e-is. *Repet.* Líbe-ra me, *usque ad* 1^m ℣.

The repetition of *Libera*, etc., being finished, the following is sung:



Kyri-e e-lé-i-son. Christe e-lé-i-son. Kyri-e e-lé-i-son.

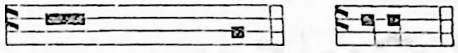


Pater noster. ℣. Et ne nos indúcas | in tentatió-nem.

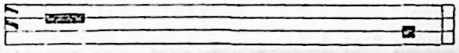
Choir. ℟. Sed líbera nos a ma - - - - - lo.

℣. A porta in - - - - - - - - - - feri.

℟. Erue, Dómine, | ánimam e - - jus.



℣. Requiéscat in pa-ce. ℟. A-men.



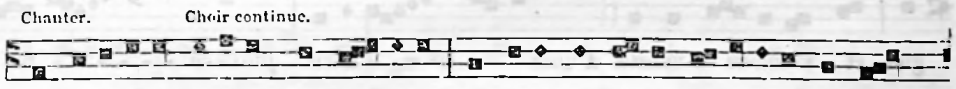
℣. Dómine, | exáudi oratiónem me-am.

℟. Et clamor meus ad te vé - - - niat.

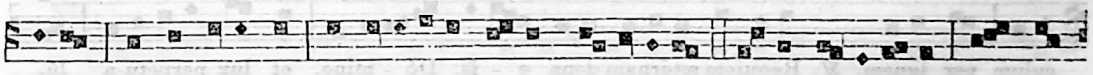
℣. Dóminus vobíscum. ℟. Et cum spíritu tuo.

After the Prayer, *Deus, cui proprium*, etc., the corpse is carried to the grave, the choir, meanwhile, singing the following:

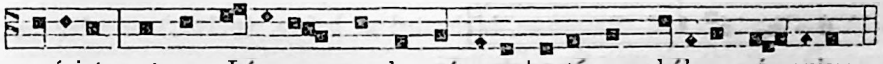
ANTIPHON.



In Paradísum dedúcant te An-ge-li: in tu-o ad-véntu su-scipiant te Már-

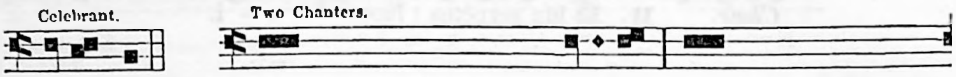


ty-res, et perdúcant te in ci-vitátem sanctam Je-rú-sa-lem. Chorus An-ge-ló-rum te su-

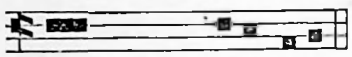


scípiat, et cum Láza-ro quondam páupere | æ-térnam hábeas ré-quiem.

If the body is not to be carried to the grave, the preceding is omitted, and the following is sung, after the Prayer, *Deus, cui proprium*, etc.

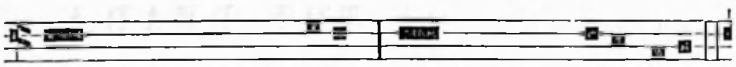


Ant. E-go sum. *Cant.* Benedíctus | Dóminus Deus Isra-el: * quia visitávit, | et fecit



Choir continue the 2d and remaining verses, as follows:

redemptiónem plebis su-æ.



2. Et exíxit | cornu salútis nobis: * in domo David | púeri su-i.

3. Sicut locútus est | per os sanctórum, * qui a sæculo sunt, | prophetárum ejus.

4. Salútem | ex inimícis nostris: * et de manu ómnium, | qui odérunt nos.

5. Ad faciéndam misericórdiam | cum pátribus nostris: * et memorári | testaménti sui sancti.

6. Jusjurándum, | quod jurávit ad Abraham patrem nostrum: * datúrum se nobis:

7. Ut sine timóre | de manu inimicórum nostrórum liberáti, * serviámus illi.

8. In sanctitáte et justítia | coram ipso, * ómnibus diébus nostris.

9. Et tu, Puer, | Prophéta Altíssimi vocáberis: * præíbis enim ante fáciem Dómini | paráre vias ejus:

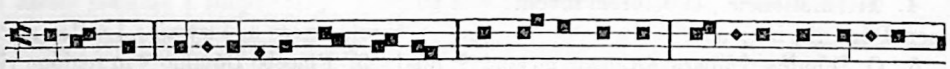
10. Ad dandam sciéntiam salútis | plebi ejus: * in remissiónem | peccatórum eórum.

11. Per víscera | misericórdiæ Dei nostri: * in quibus visitávit nos | Oriens ex alto.

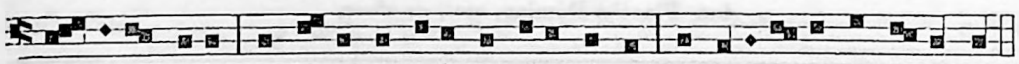
12. Illumináre his, qui in ténebris, | et in umbra mortis sedent: * ad dirigéndos pedes nostros | in viam pacis.

Réquiem ætérnam * dona eis, Dómine.

Et lux perpétua * lúceat eis.

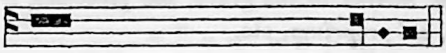


Ant. E-go sum resurrécti-o et vi-ta, qui credit in me, é-ti-am si mórtuus



fú-e-rit, vivet; et omnis, qui vivit, et credit in me, non mori-é-tur in æ-ternum.

Pater noster, with the Versicles and Responses, is chanted as before, (p.181,) and after the Prayer, *Fac, quæsumus Domine*, etc., is sung the following:

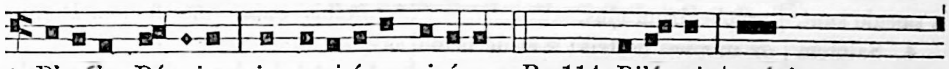


Celebrant. ℣. Réquiem ætérnam | dona ei, Dómine.
Choir. ℟. Et lux perpétua | lúceat e - i.

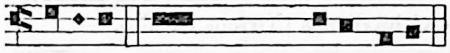
℣. Requié-scat in pa-ce. ℟. A-men.

OFFICE OF THE DEAD.[1]

VESPERS, ON THE FIRST OF NOVEMBER.[2]



Ant. Placébo Dó-mino in regi-ó-ne vivórum. *Ps.* 114. Dilé - xi, | quóniam exáudiet



Dóminus * vocem | orati-ó-nis meæ.

2. Quia inclinávit | aurem suam mihi: * et in diébus meis | invocábo.

3. Circumdedérunt me | dolóres mortis: * et perícula inférni | invenérunt me.

4. Tribulatiónem | et dolórem invéni: * et nomen Dómini | invocávi.

5. O Dómine, | líbera ánimam meam: * miséricors Dóminus, et justus, | et Deus noster miserétur.

6. Custódiens párvulos Dóminus: * humiliátus sum, | et liberávit me.

7. Convértere, ánima mea, | in réquiem tuam: * quia Dóminus | benefécit tibi.

8. Quia erípuit | ánimam meam de morte; * óculos meos a lácrymis; | pedes meos a lapsu.

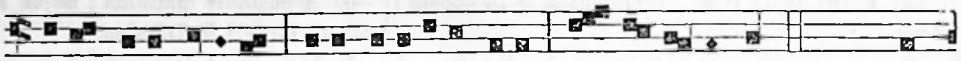
9. Placébo Dómino * in regióne vivórum.
Réquiem ætérnam * dona eis, Dómine.
Et lux perpétua * lúceat eis.

Ant. Placébo Dómino, etc., *as above.*

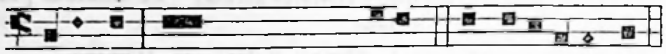
---

[1] See P. III, ch. iv, ¶ 15.

[2] They are sung after *Benedicámus Dómino*, at the Vespers of *All Saints*, except when this feast falls on a *Saturday*, in which case they are sung after the Vespers of the *Sunday following*. Observe, that the Vespers for the Dead begin from the Antiphon *Placebo*, etc., and that on the 1st of November they are celebrated with the *double rite*. For the manner of singing the Antiphons and Psalms, see p. 49, ¶¶ 9, 10; also § IV, p. 51 et seq.



Ant. He-i mihi, Dómine, quia inco-látus meus pro- lon-gá-tus est. *Ps.* 119. Ad



Dóminum, cum tribulárer, cla-mavi: * et exaudí-vit me.

2. Dómine, | líbera ánimam meam a lábiis iníquis, * et a lingua dolósa.

3. Quid detur tibi, | aut quid apponátur tibi, * ad linguam dolósam?

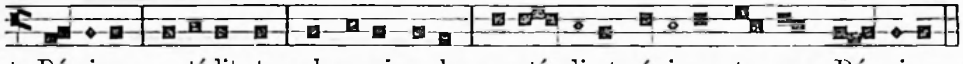
4. Sagíttæ | poténtis acútæ, * cum carbónibus | desolatóriis.

5. Heu mihi! quia incolátus meus prolongátus | est: | habitávi cum habitántibus Cedar: * multum íncola fuit | ánima mea.

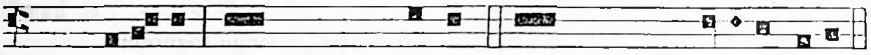
6. Cum his qui odérunt pacem, | eram pacíficus: * cum loquébar illis, | impugnábant me gratis.

Réquiem ætérnam * dona eis, Dómine.
Et lux perpétua * lúceat eis.

Ant. Hei mihi, etc., *as above.*



Ant. Dóminus custódit te ab omni malo: cu-stó- di-at ánimam tu - am Dó-minus.



Ps. 120. Levá-vi óculos meos | in montes: * unde véniet | au-xíli-um mi-hi.

2. Auxílium meum a Dómino, * qui fecit cœlum et terram.

3. Non det in commotiónem | pedem tuum; * neque dormítet, | qui custódit te.

4. Ecce non dormitábit, | neque dórmiet, * qui custódit Israël.

5. Dóminus custódit te, | Dóminus protéctio tua * super manum | déxteram tuam.

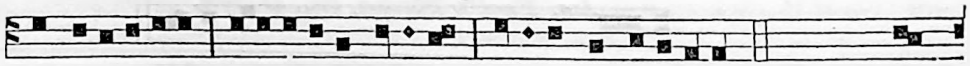
6. Per diem | sol non uret te: * neque luna per noctem.

7. Dóminus custódit te | ab omni malo: * custódiat | ánimam tuam Dóminus.

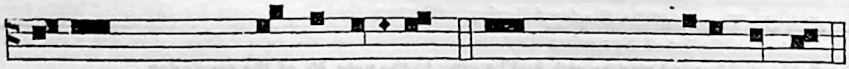
8. Dóminus custódiat introítum tuum, | et éxitum tuum: * ex hoc nunc, | et usque in sæculum.

Réquiem ætérnam * dona eis, Dómine.
Et lux perpétua * lúceat eis.

Ant. Dóminus custódit te, etc., *as above.*



Ant. Si i-niquitátes observáveris Dómine: Dómine, quis sustinébit? *Ps.* 129. De



pro-fúndis | clamávi ad te, Dómine: * Dómine, | exáudi vocem me-am.

2. Fiant aures tuæ | intendéntes, * in vocem | deprecatiónis meæ.

3. Si iniquitátes | observáveris, Dómine: * Dómine, | quis sustinébit?

4. Quia apud te | propitiátio est: * et propter legem tuam | sustínui te, Dómine.

5. Sustínuit ánima mea | in verbo ejus: * sperávit | ánima mea in Dómino.

6. A custódia matutína | usque ad noctem: * speret | Israël[1] in Dómino.

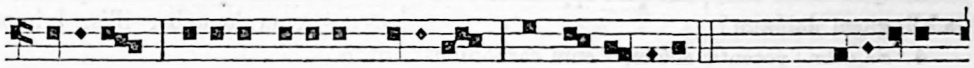
7. Quia apud Dóminum | misericórdia: * et copiósa | apud eum redémptio.

8. Et ipse | rédimet Israël, * ex ómnibus | iniquitátibus ejus.

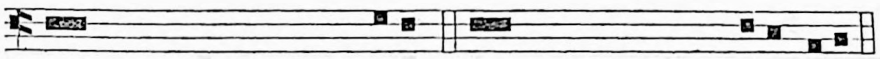
Réquiem ætérnam * dona eis, Dómine.

Et lux perpétua * lúceat eis.

Ant. Si iniquitátes, etc., *as above.*



Ant. Ope-ra mánuum tu-árum, Dómine, ne de-spí-ci-as. *Ps.* 137. Confi-tébor



tibi, Dómine, | in toto corde me-o: * quóniam audísti | verba o-ris me-i.

2. In conspéctu Angelórum | psallam tibi: * adorábo ad templum sanctum tuum, | et confitébor nómini tuo.

3. Super misericórdia tua, | et veritáte tua: * quóniam magnificásti super omne, | nomen sanctum tuum.

4. In quacúmque die invocávero te, | exáudi me: * multiplicábis | in ánima mea virtútem.

5. Confiteántur tibi, Dómine, | omnes reges terræ: * quia audiérunt | ómnia verba oris tui.

6. Et cantent | in viis Dómini: * quóniam magna est glória Dómini.

7. Quóniam excélsus Dóminus, | et humília réspicit: * et alta | a longe cognóscit.

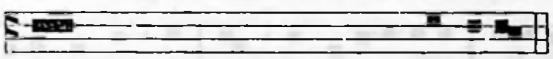
8. Si ambulávero in médio tribulatiónis, | vivificábis me: * et super iram inimicórum meórum extendísti manum tuam, | et salvum me fecit déxtera tua.

9. Dóminus retríbuet pro me: | Dómine, misericórdia tua in sæculum: * ópera mánuum tuárum | ne despícias.

Réquiem ætérnam * dona eis, Dómine.

Et lux perpétua * lúceat eis.

Ant. Opera, etc., *as above.*

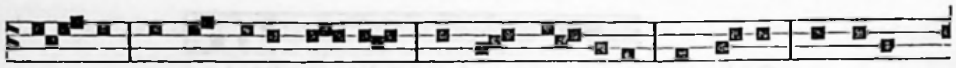


Chanters. ℣. Audívi vocem de cœlo | dicén - - - tem mihi:

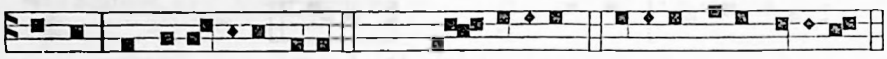
Choir. ℟. Beáti mórtui, | qui in Dómino mo - ri - ún-tur.

[1] The last syllable of this word may ascend, and be sung to the note *Mi* of the conclusion.

Ad Magnificat.



Ant. O - mne quod dat mihi Pa - ter, ad me vé - ni-et: et e - um, qui venit

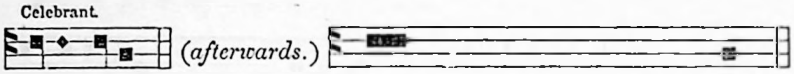


The rest of the Cant. as on p. 67. (2d Concl.)[2]

ad me, non e - jí - ci-am foras. *Cant.*[1] Ma - gnífi-cat * á-nima mea Dóminum.

The Antiphon, *Omne quod dat mihi*, etc., as above, being repeated,[3] the following is sung:

Celebrant.



(*afterwards.*)

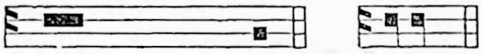
Pater noster.

℣. Et ne nos indúcas | in tentatió-nem.

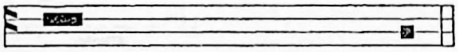
Choir. ℟. Sed líbera nos a ma - - - - - - lo.

℣. A porta ín - - - - - - - - - - - - - feri.

℟. Eruc, Dómine, | ánimas eó - - rum.

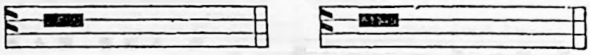


℣. Requiéscant in pa-ce. ℟. A-men.



℣. Dómine, | exáudi oratiónem me-am.

℟. Et clamor meus ad te vé - - - niat.



℣.[4] Dóminus vobíscum. ℟. Et cum spíritu tuo.

OREMUS.

Fidélium Deus ómnium Cónditor et Redémptor, animábus famulórum famularúmque tuárum remissiónem cunctórum tríbue peccatórum: ut indulgéntiam quam semper optavérunt, piis supplicatiónibus consequántur. Qui vivis et regnas cum Deo Patre in unitáte Spíritus Sancti Deus. Per ómnia sæcula sæculórum. ℟. Amen.

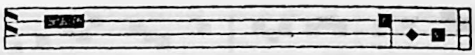
---

[1] The Canticle is sung slower than the Psalms. See p. 58, ¶¶ 1, 2, 3.

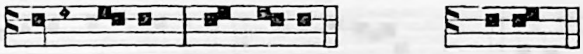
[2] Instead of *Gloria Patri, etc.*, at the end, is sung *Requiem æternam, etc.*

[3] After the repetition, all kneel, except the Acolytes.

[4] The Celebrant rises when about to sing this Versicle, and remains standing till the end of Vespers.

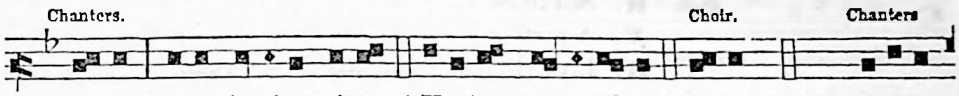


Celebrant. ℣. Réquiem ætérnam | dona eis, Dómine.
Choir. ℟. Et lux perpétua | lúceat e - is.

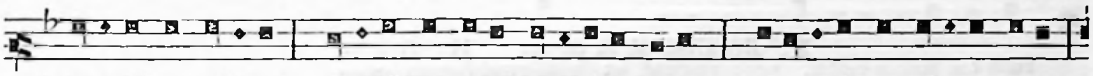


Chanters.[1] ℣. Requi-é-scant in pa-ce. *Choir.* ℟. A-men.

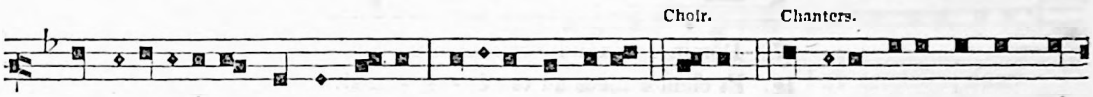
MATINS.



Invit. Regem, cu-i ómni-a vivunt,* Vení-te a - do-ré-mus. Regem, etc. *Ps.* Veníte,

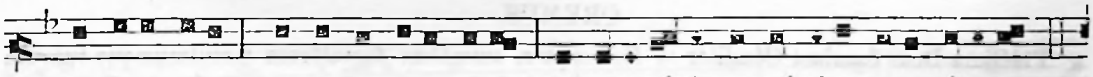


exul-témus Dómino, ju-bilémus De-o salu-tá-ri nostro: præoccupé-mus fáciem ejus



in confessi-ó- ne, et in psalmis jubi-lémus e - i. Regem. Quó-niam Deus magnus Dó-

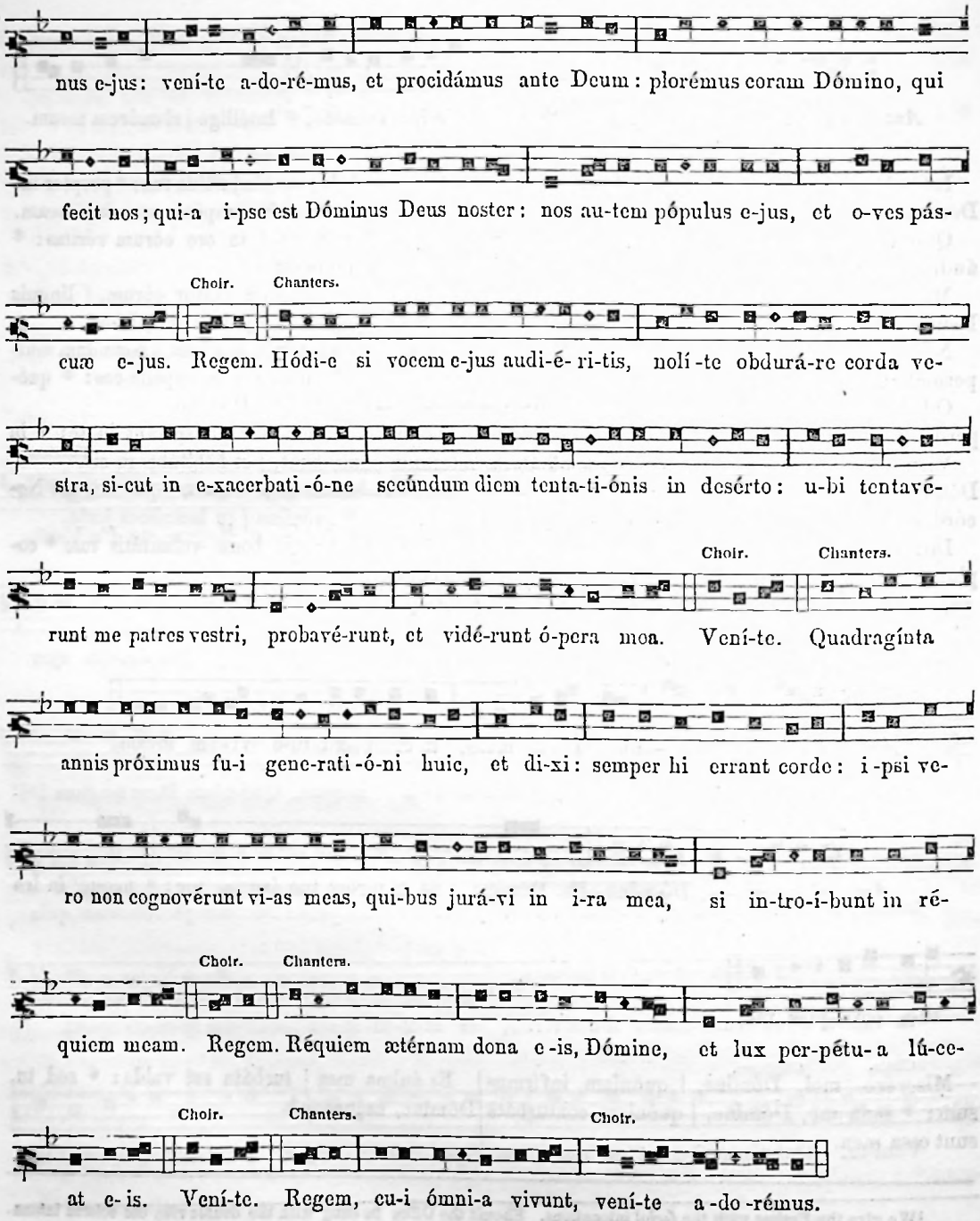
minus, et Rex magnus super omnes Deos: quóni-am non repéllet Dóminus plebem suam, quia

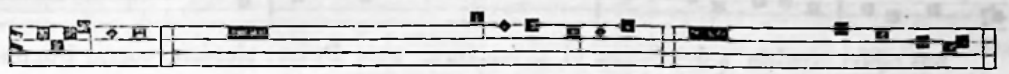


in manu e-jus sunt omnes fi-nes terræ, et al-ti- tú- di-nes mónti-um ip-se cónspicit.

Vení-te. Quóniam i-psíus est mare, et i-pse fecit il-lud, et á- ridam fundavérunt ma-

[1] Standing.


nus e-jus: veni-te a-do-ré-mus, et procidámus ante Deum: plorémus coram Dómino, qui
fecit nos; qui-a i-pse est Dóminus Deus noster: nos au-tem pópulus e-jus, et o-ves pás-
Choir. Chanters.
cuæ e-jus. Regem. Hódi-e si vocem e-jus audi-é-ri-tis, nolí-te obdurá-re corda ve-
stra, si-cut in e-xacerbati-ó-ne secúndum diem tenta-ti-ónis in desérto: u-bi tentavé-
Choir. Chanters.
runt me patres vestri, probavé-runt, et vidé-runt ó-pera mea. Veni-te. Quadragínta
annis próximus fu-i gene-rati-ó-ni huic, et di-xi: semper hi errant corde: i-psi ve-
ro non cognovérunt vi-as meas, qui-bus jurá-vi in i-ra mea, si in-tro-í-bunt in ré-
Choir. Chanters.
quiem meam. Regem. Réquiem ætérnam dona e-is, Dómine, et lux per-pétu-a lú-ce-
Choir. Chanters. Choir.
at e-is. Veni-te. Regem, cu-i ómni-a vivunt, veni-te a-do-rémus.



Ant. Dí - ri-ge. *Ps.*[1] Verba mea | auribus pércipe, Dómine, * intéllige | clamórem meum.

Inténde voci | oratiónis meæ, * Rex meus, | et Deus meus.

Quóniam ad te orábo: * Dómine, | mane exáudies vocem meam.

Mane astábo tibi, | et vidébo; * quóniam non Deus | volens iniquitátem tu es.

Neque habitábit | juxta te malígnus: * neque permanébunt injústi | ante óculos tuos.

Odísti omnes, | qui operántur iniquitátem: * perdes ómnes, | qui loquúntur mendácium.

Virum sánguinum, et dolósum | abominábitur Dóminus: * ego autem | in multitúdine misericórdiæ tuæ.

Introíbo | in domum tuam: * adorábo ad templum sanctum tuum | in timóre tuo.

Dómine, deduc me | in justítia tua: * propter inimícos meos, | dírige in conspéctu tuo viam meam.

Quóniam non est | in ore córum véritas: * cor córum vanum est.

Sepúlcrum patens est guttur córum, | linguis suis dolóse agébant: * júdica illos, Deus.

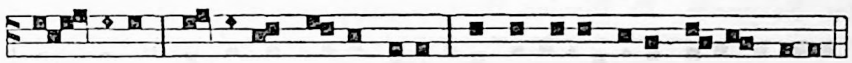
Décidant a cogitatiónibus suis, | secúndum multitúdinem impietátum córum expélle eos: * quóniam | irritavérunt te, Dómine.

Et lætántur omnes, | qui sperant in te: * in ætérnum exultábunt, | et habitábis in eis.

Et gloriabúntur in te omnes, | qui díligunt Nomen tuum: * quóniam | tu benedíces justo.

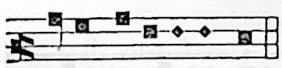
Dómine, | ut scuto bonæ voluntátis tuæ * coronásti nos.

Réquiem ætérnam, etc.



Ant. Dí - ri-ge, Dó-mine De-us meus, in conspéctu tu-o vi-am meam.

Ant. Convérte-re, Dó-mine. *Ps.* Dómine, | ne in furóre tuo árguas me: * neque in ira



tu-a corrí-pias me.

Miserére mei, Dómine, | quóniam infírmus sum: * sana me, Dómine, | quóniam conturbáta sunt ossa mea.

Et ánima mea | turbáta est valde: * sed tu, Dómine, úsquequo?

[1] We give the Psalms with the *ferial* intonations. Should the Office be sung with the double rite, the solemn intonations must be used. See p. 46 et seq.

Convértere, Dómine, | et éripe ánimam meam: * salvum me fac | propter misericórdiam tuam.

Quóniam non est in morte, | qui memor sit tui: * in inférno autem | quis confitébitur tibi?

Laborávi in gémitu meo, | lavábo per síngulas noctes lectum meum: * lácrymis meis | stratum meum rigábo.

Turbátus est a furóre | óculus meus: * inveterávi | inter omnes inimícos meos.

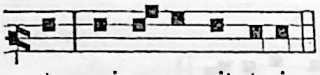
Discédite a me omnes, | qui operámini iniquitátem: * quóniam exaudívit Dóminus | vocem fletus mei.

Exaudívit Dóminus | deprecatiónem meam: * Dóminus | oratiónem meam suscépit.

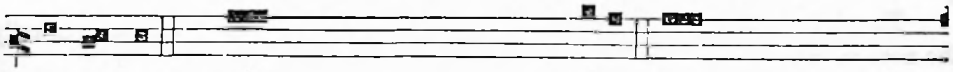
Erubéscant, et conturbéntur veheménter | omnes inimíci mei: * convertántur, et erubéscant | valde velóciter.

Réquiem ætérnam, etc.

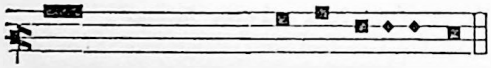
Ant. Convér-tere, Dómi-ne, et é-ri-pe á-ni-mam meam: quóni-am non est in mor-



te, qui memor sit tu-i.



Ant. Ne quando. *Ps.* Dómine, Deus meus, | in te spe-rávi: * salvum me fac | ex óm-



nibus persequéntibus me, et lí-bera me.

Ne quando rápiat, ut leo, | ánimam meam: * dum non est qui rédimat, | neque qui salvum fáciat.

Dómine, Deus meus, | si feci istud, * si est iníquitas | in mánibus meis.

Si réddidi | retribuéntibus mihi mala, * décidam mérito | ab inimícis meis inánis.

Persequátur inimícus ánimam meam, | et comprehéndat, et concúlcet in terra vitam meam, * et glóriam meam | in púlverem dedúcat.

Exúrge, Dómine, | in ira tua: * et exaltáre in finibus | inimicórum meórum.

Et exúrge, Dómine, Deus meus, | in præcépto, quod mandásti: * et synagóga populórum circúmdabit te.

Et propter hanc | in altum regrédere: * Dóminus | júdicat pópulos.

Júdica me, Dómine, | secúndum justítiam meam: * et secúndum innocéntiam meam super me.

Consumétur nequítia peccatórum, | et díriges justum: * scrutans corda et renes, Deus.

Justum adjutórium meum | a Dómino, * qui salvos facit rectos corde.

Deus judex justus, | fortis, et pátiens: * numquid irascitur | per síngulos dies?

Nisi convérsi fuéritis, | gládium suum vibrábit: * arcum suum teténdit, | et parávit illum.

Et in eo parávit vasa mortis; * sagíttas suas | ardéntibus effécit.

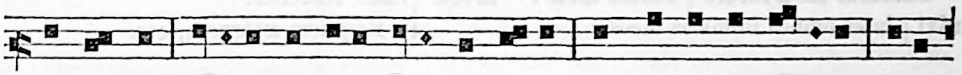
Ecce partúriit injustítiam: * concépit dolórem, | et péperit iniquitátem.

Lacum apéruit, | et effódit eum: * et incidit | in fóveam, quam fecit.

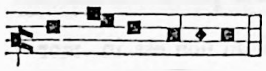
Convertétur dolor ejus | in caput ejus, * et in vérticem ipsius | iníquitas ejus descéndet.

Confitébor Dómino | secúndum justítiam ejus; * et psallam | nómini Dómini altíssimi.

Réquiem ætérnam, etc.

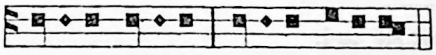


Ant. Ne quando rápiat ut le-o á-ni-mam meam, dum non est qui ré-dimat, neque



qui salvum fá-ciat.

℣. A porta ín-fe-ri.



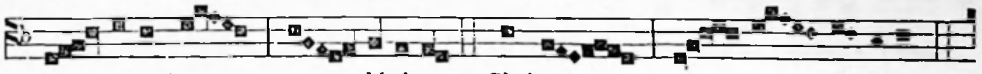
℟. E-ru-e, Dómine, á-nimas e-ó-rum.

The *Lessons* are sung as on p. 86; and the *Responsories* and *Versicles* are generally recited on the note on which the *Lesson* is ended.

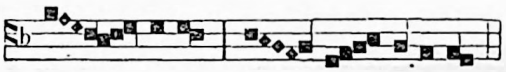
APPENDIX VII.

MASSES.[1]

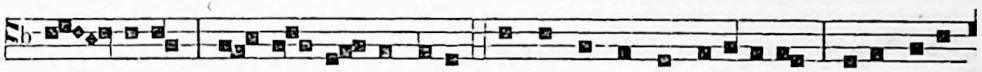
MASS NO. 1. (DE ANGELIS.)



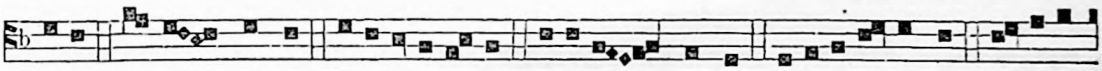
Ky′ - ri-e, | e - - - - - - - lé-i-son. Chri-ste, - - - e - - | - - - lé - i-son.



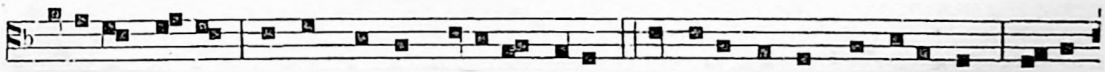
Ky′ - - ri-e, e - - | - - lé-i-son.



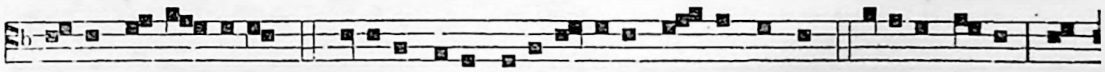
Gló - ri-a in ex - cél-sis De-o. Et in ter-ra pax homínibus bonæ volun-



tá-tis. Laudá - mus te. Benedí-cimus te. Ado-rá - mus te. Glori-fi-cámus te. Gráti-as

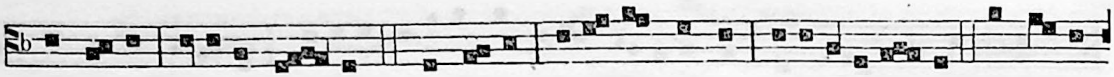


á-gimus ti - bi, propter magnam glóri-am tuam. Dó-mine De-us, Rex cœlé-stis, De-us

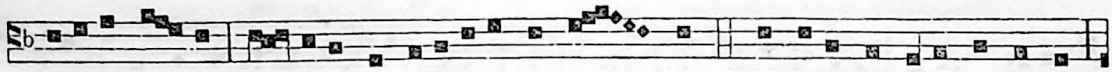


Pater | o - mni-potens. Dómine Fi-li | u-ni-gé-ni-te, | Je - su Christe. Dómine De-us, A-

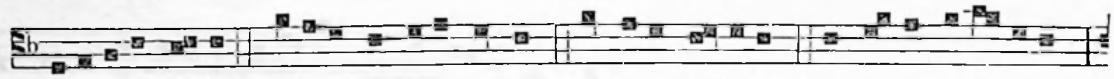
[1] The first two Masses of this *Appendix* are re-printed from the *Catholic Psalmist.*



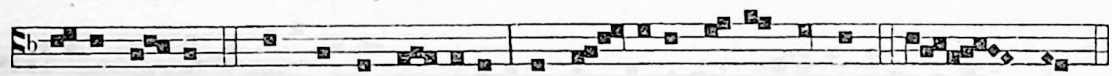
gnus De-i, Fí-li-us Pa-tris. Qui tol-lis peccá-ta mundi, mise-rére no-bis. Qui tol-lis |



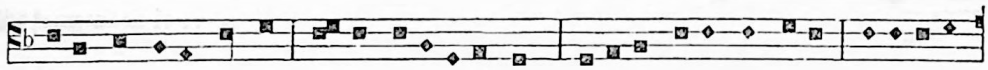
peccáta mundi, sús-ci-pe | de-preca-ti-ó-nem | no - - stram. Qui sedes ad déxteram Patris,



mise-rére no-bis. Quóniam tu solus Sanctus, Tu solus Dóminus, Tu so-lus Altís-simus,

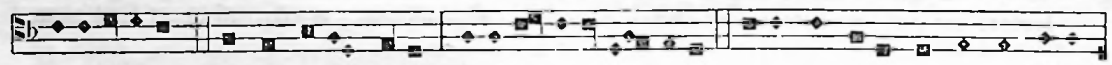


Je-su Christe. Cum San-cto Spí-ri-tu, in gló-ri-a | De-i Pa-tris. A - - - - men.

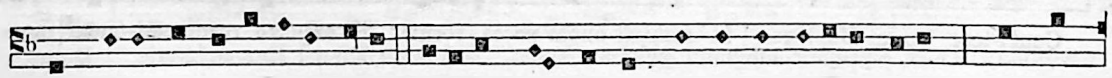


Credo in unum Deum, Patrem omnipoténtem, Factórem cœli et terræ, vi-si-bí-li-

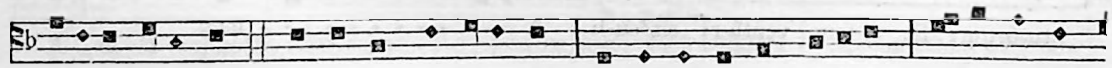
um ó-mnium et invi-si-bí-lium. Et in unum Dóminum, Jesum Christum fí-lium De-i



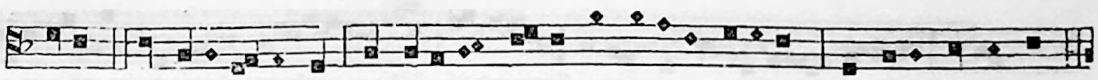
u-ni-génitum, et ex Patre natum ante ó-mnia sæ-cu la: Deum de De-o, | lumen de lúmi-



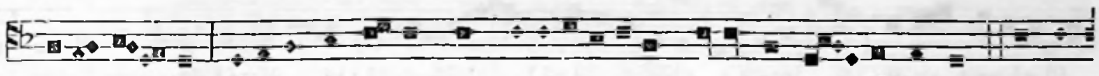
ne, | Deum verum de Deo vero. Génitum non factum, | consubstan-ti-álem Patri, per quem



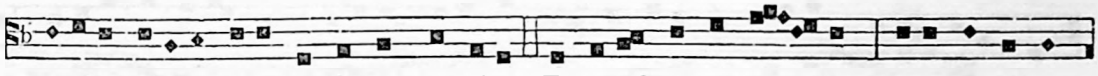
ómnia facta sunt; Qui propter nos hómines, et propter nostram salútem descéndit de



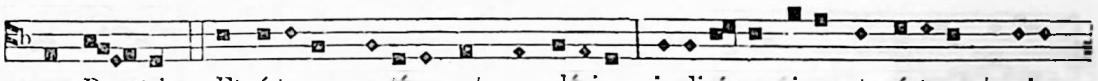
cœlis; Et incarnátus est de Spíri-tu Sancto ex Marí-a Vírgine, Et Homo factus est;



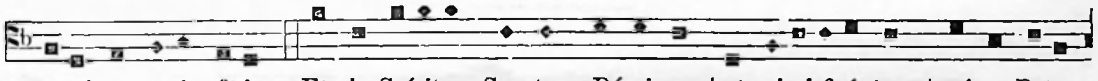
Cruci-fí-xus é-tiam pro no-bis, | sub Pónti-o Pilá-to, | passus et se-púltus est; Et re-



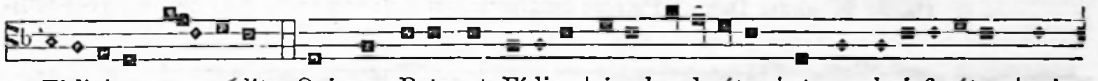
surréxit térti-a di-e | se-cúndum scriptúras. Et a-scéndit | in cœ--lum, sedet ad dé-xte-



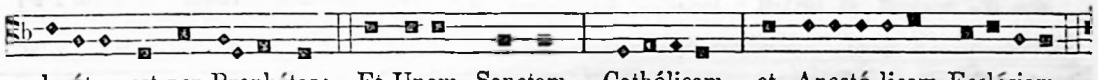
ram Pa-tris: Et í-terum ventúrus est cum glóri-a ju-dicá-re vivos et mórtuos; | cujus



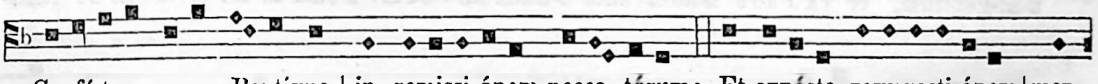
regni non e-rit finis: Et in Spíritum Sanctum Dóminum | et vi-vi-ficántem, | qui ex Patre



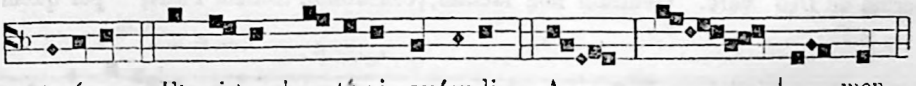
Fi-li-óque pro-cédit, Qui cum Patre et Fí-li-o, | simul a-dorátur | et conglori-fi-cátur, | qui



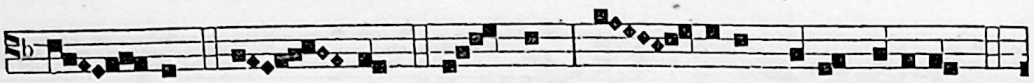
locútus est per Prophétas: Et Unam, Sanctam, Cathólicam, et Apostó-licam Ecclésiam.



Confí-teor unum Baptísma | in remissi-ónem pecca-tórum: Et expécto resurrecti-ónem | mor-



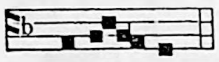
tu-órum: Et vi-tam | ventú-ri sæ'cu-li. A----------| --men.



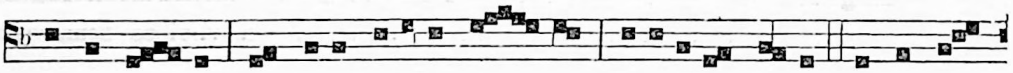
SAN - - CTUS, San - - - ctus, San - ctus, Dó - - minus | Deus Sába-oth:

Pleni sunt cœ-li | et ter-ra glóri-a tu - a; Hosán - na | in ex - célsis.

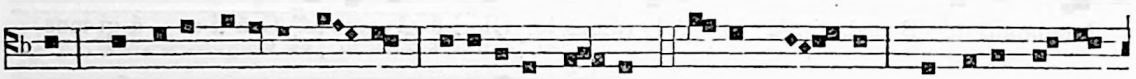
BENEDI - - - CTUS qui ve-nit in nómi-ne | Dó - - mini; Hosán - na | in



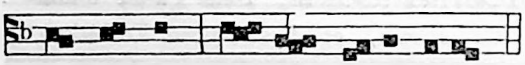
excél - sis.



AGNUS De - i, qui tollis peccáta mun - di, mise-rére no-bis. Agnus De-

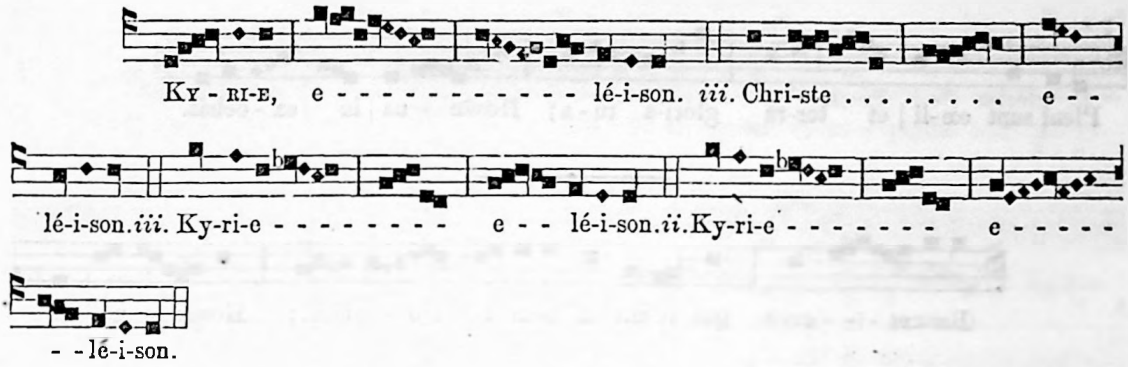


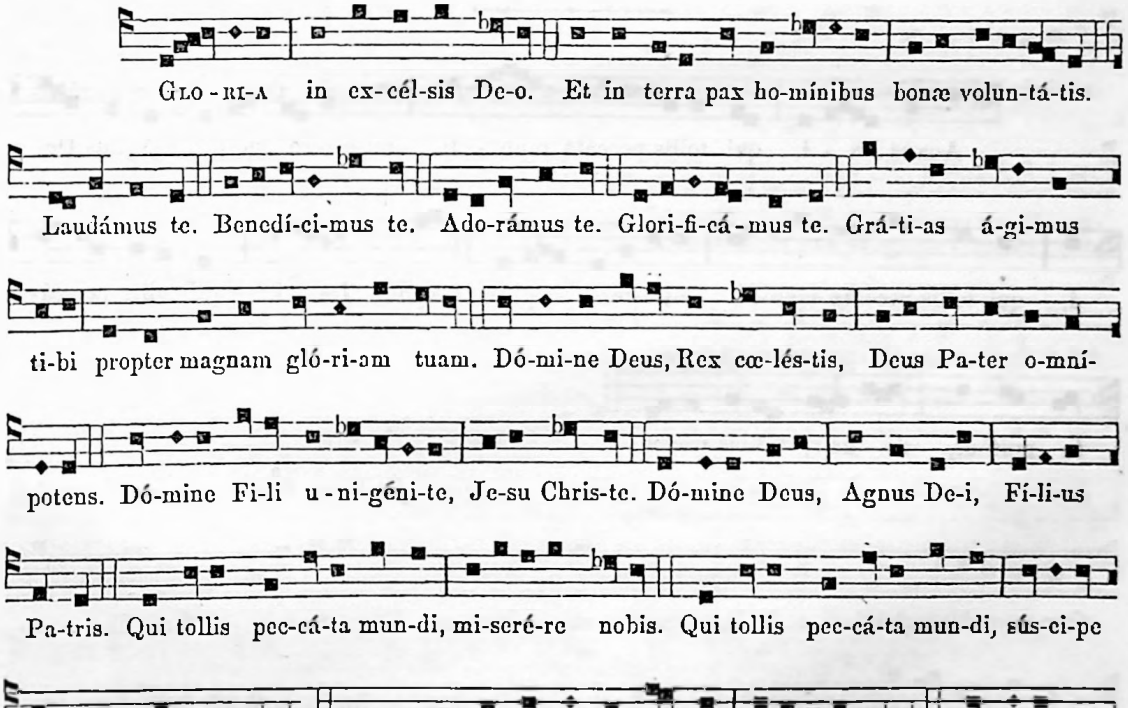
i, qui tollis peccáta mun-di, mise-rére no - bis. Agnus De - i, qui tollis pec-cá-

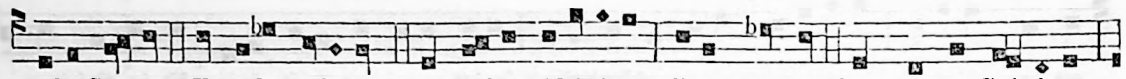


ta mun-di, do - na | no-bis pacem.

MASS NO. 2.

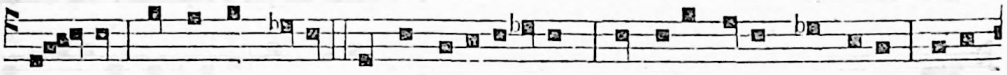

Ky - ri-e, e - - - - - - - - - - - lé-i-son. iii. Chri-ste . . . . . e - -
lé-i-son.iii. Ky-ri-e - - - - - - - - e - - lé-i-son.ii.Ky-ri-e - - - - - - - e - - - - -
- - lé-i-son.


Glo - ri-a in ex-cél-sis De-o. Et in terra pax ho-mínibus bonæ volun-tá-tis.
Laudámus te. Benedí-ci-mus te. Ado-rámus te. Glori-fi-cá-mus te. Grá-ti-as á-gi-mus
ti-bi propter magnam gló-ri-am tuam. Dó-mi-ne Deus, Rex cœ-lés-tis, Deus Pa-ter o-mní-
potens. Dó-mine Fi-li u-ni-géni-te, Je-su Chris-te. Dó-mine Deus, Agnus De-i, Fí-li-us
Pa-tris. Qui tollis pec-cá-ta mun-di, mi-seré-re nobis. Qui tollis pec-cá-ta mun-di, sús-ci-pe
de-preca-ti-ó-nem nostram. Qui se-des ad déxte-ram Pa-tris, mi-seré-re nobis. Quó-niam Tu

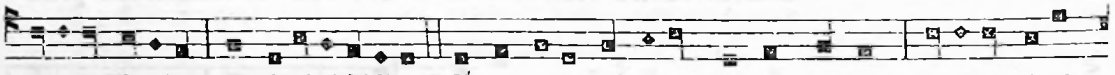


solus Sanctus, Tu solus Dóminus, Tu so-lus Altíssimus, Jesu Christe, Cum Sancto Spí-ri-tu

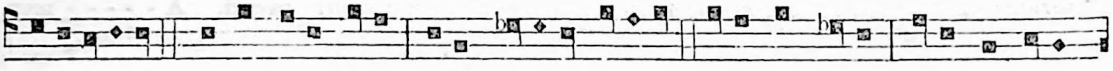
in glóri-a De-i Patris, A - - - - - - - - - - - - - - -men.



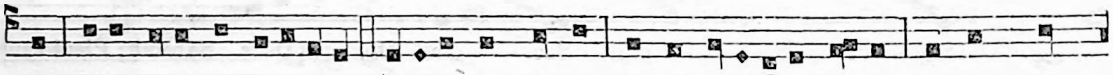
Cre - do in u-num Deum, Patrem omnipoténtem, factórem cœli et terræ, vi-si-



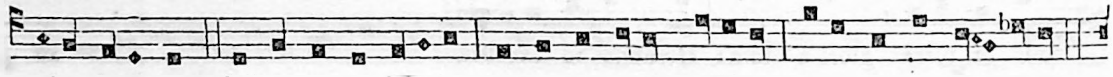
bí-lium ómnium et invi-si-bí-li-um: Et in unum Dóminum, Jesum Christum Fi-li-um De-i



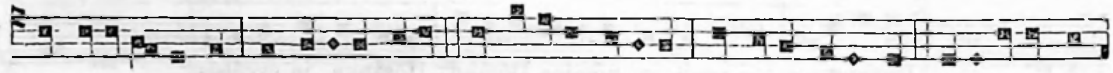
u-nigénitum, Et ex Patre natum an-te ómni-a sæcula. Deum de De-o lumen de lúmi-



ne, Deum verum de Deo vero. Génitum non factum, consubstanti-á-lem Pa-tri, per quem óm-

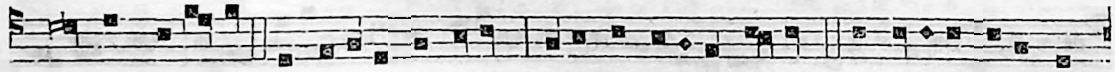


ni-a facta sunt; Qui propter nos hómines, et propter nostram salútem descéndit de cœ - - lis;

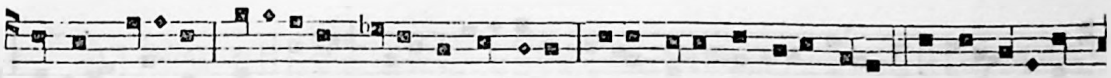


Et incarnátus est de Spíritu Sancto, ex Marí-a Vírgine Et Homo factus est; Crucifíxus é-

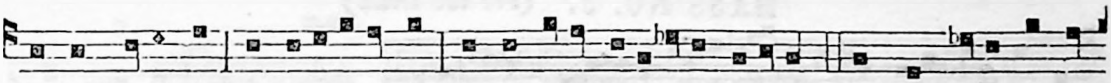
tiam pro nobis, sub Pónti-o Pi-la-to, passus et sepúltus est; Et resurréxit térti-a di-e sc-



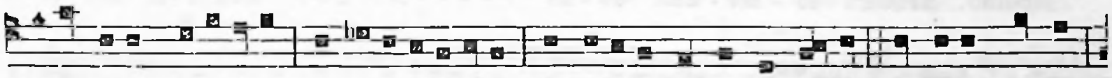
cúndum Scriptúras. Et ascéndit in cœlum, sedet ad déxteram Patris: Et í-terum ventúrus



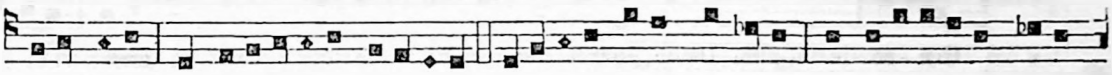
est cum glóri-a judi-cáre vivos et mórtuos; cujus regni non e-rit finis: Et in Spíritum



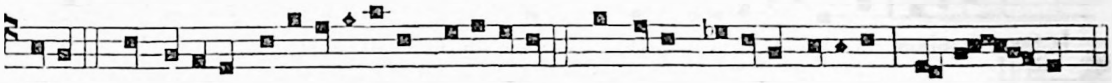
Sanctum Dóminum et vivi-fi-cántem, qui ex Patre Fili-óque procédit. Qui cum Patre et Fi-



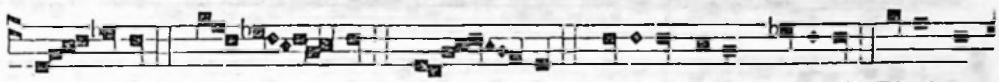
li-o, si-mul a-dorátur et conglori-fi-cátur, qui locútus est per Prophétas: Et Unam, Sanctam,



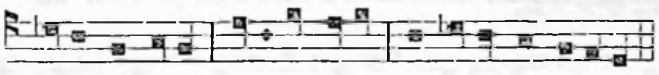
Cathólicam, et Apostó-licam Ecclésiam. Confí-te-or unum Baptísma in remissiónem pecca-



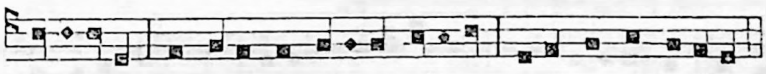
tórum: Et expécto resurrecti-ónem mortuórum: Et vitam ventúri sæculi. A - - - - - men.



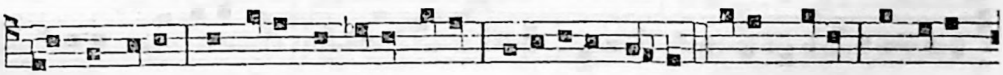
San - - ctus, San - - - - ctus, San - - - ctus, Dóminus Deus Sábaoth; Pleni sunt



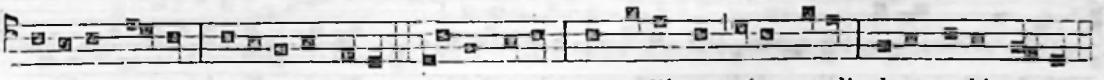
cœli et terra glóri-a tu-a: Hosánna in excélsis.



Benedictus qui venit in nómine Dómini; Hosánna in excélsis.

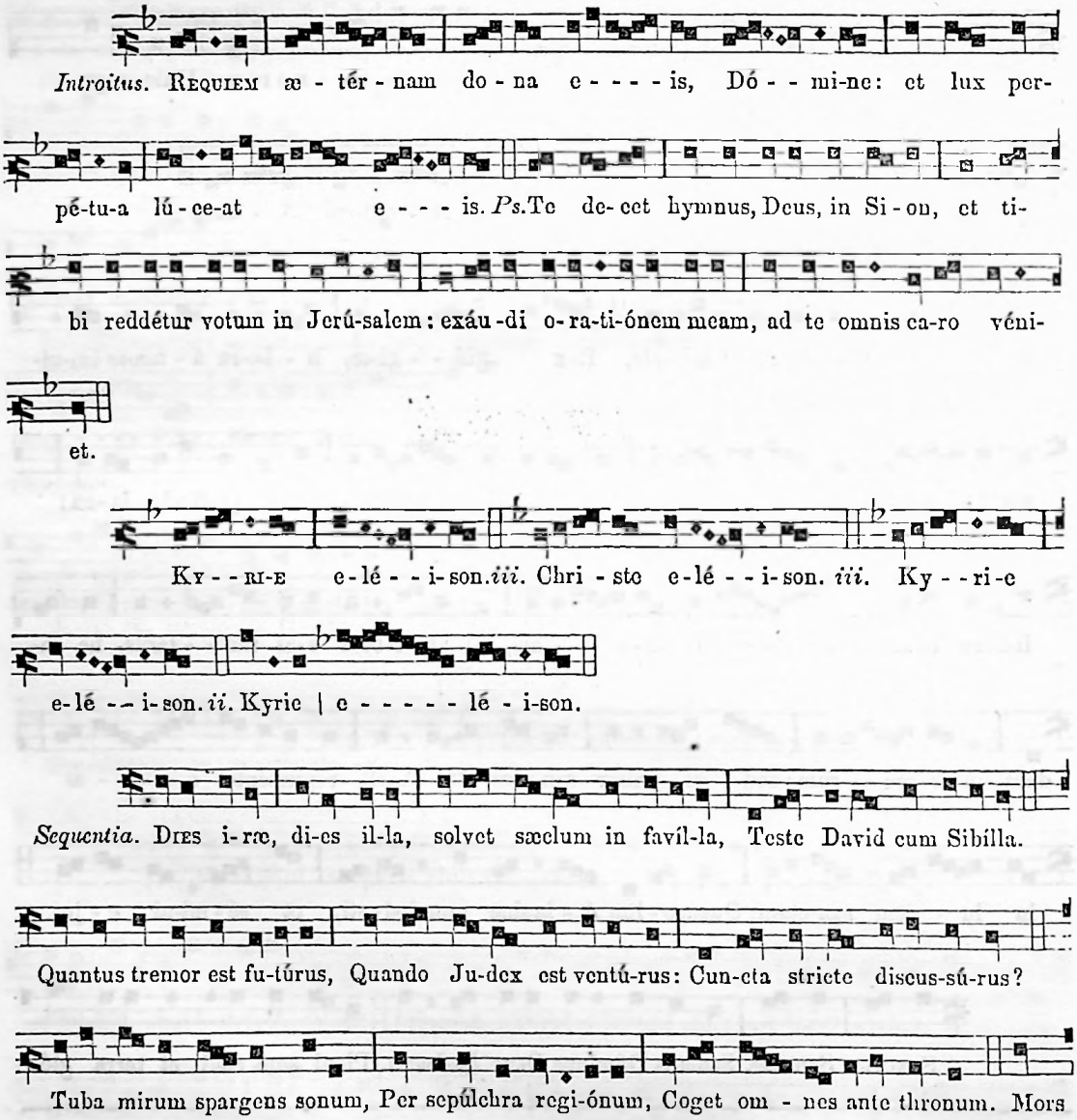


A-gnus De-i, qui tollis pec-cá-ta mundi, miserére nobis. A-gnus De-i, qui tollis

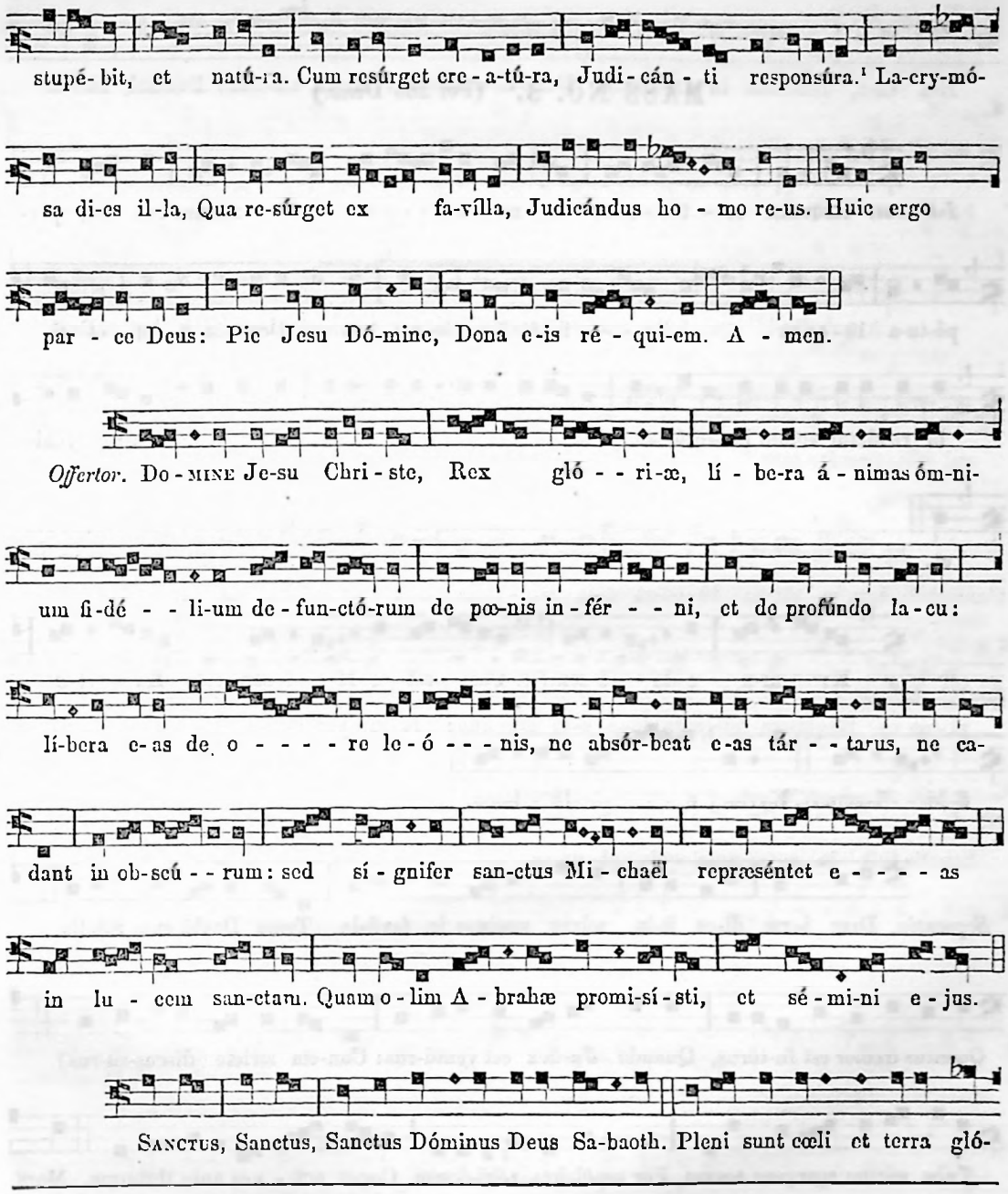


peccáta mundi, miserére nobis A-gnus De-i, qui tollis peccáta mundi dona nobis pacem.

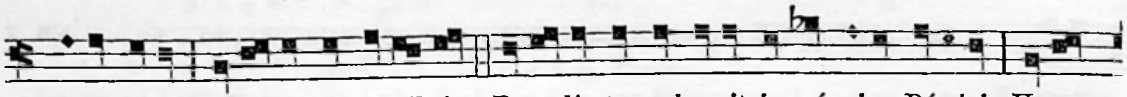
MASS NO. 3.[1] (For the Dead.)


Introitus. Requiem æ - tér - nam do - na e - - - - is, Dó - - mi-ne: et lux per-
pé-tu-a lú - ce-at e - - - is. *Ps.* Te de-cet hymnus, Deus, in Si - on, et ti-
bi reddétur votum in Jerú-salem: exáu-di o-ra-ti-ónem meam, ad te omnis ca-ro véni-
et.
Ky - - ri-e e-lé - - i-son. *iii.* Chri - ste e-lé - - i-son. *iii.* Ky - - ri-e
e-lé - - i-son. *ii.* Kyrie | e - - - - - lé - i-son.
Sequentia. Dies i-ræ, di-es il-la, solvet sæclum in favíl-la, Teste David cum Sibílla.
Quantus tremor est fu-túrus, Quando Ju-dex est ventú-rus: Cun-cta stricte discus-sú-rus?
Tuba mirum spargens sonum, Per sepúlchra regi-ónum, Coget om - nes ante thronum. Mors

[1] Reprinted from the esteemed Venetian edition of the *Graduale Romanum*, 1758.


stupé- bit, et natú-ra. Cum resúrget cre-a-tú-ra, Judi-cán- ti responsúra.[1] La-cry-mó-
sa di-es il-la, Qua re-súrget ex fa-vílla, Judicándus ho - mo re-us. Huic ergo
par - ce Deus: Pie Jesu Dó-mine, Dona e-is ré - qui-em. A - men.
Offertor. Do - MINE Je-su Chri - ste, Rex gló - - ri-æ, lí - be-ra á - nimas óm-ni-
um fi-dé - - li-um de-fun-ctó-rum de pœ-nis in-fér - - ni, et de profúndo la-cu:
lí-bera e-as de o - - - - re le-ó - - - nis, ne absór-beat e-as tár - - tarus, ne ca-
dant in ob-scú - - rum: sed sí - gnifer san-ctus Mi - chaël repræséntet e - - - - as
in lu - cem san-ctam. Quam o-lim A - brahæ promi-sí-sti, et sé - mi-ni e-jus.
SANCTUS, Sanctus, Sanctus Dóminus Deus Sa-baoth. Pleni sunt cœli et terra gló-

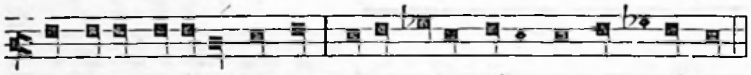
[1] This *Sequence* fills four pages (folio) of the *Graduale*, and is here reprinted in part only, in order to save space.



ri-a tu-a, Hosanna in ex-cél-sis. Bene-dí-ctus qui venit in nó-mine Dómini, Hosan-

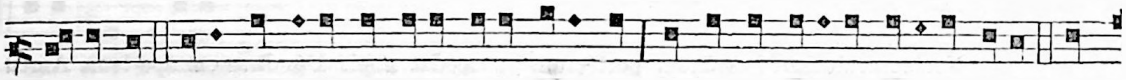
na in excél-sis.

Agnus De-i, qui tollis peccá-ta mundi, dona e-is réqui-em. *Bis.* Agnus De-i,

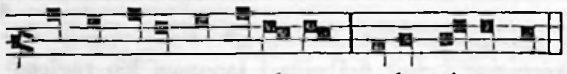


qui tollis peccáta mundi, do-na e-is réquiem sempi-térnam.

Communio. Lux æ-tér-na lú-ce-at e-is Dó-mine: Cum Sanctis tuis in æ-tér-num, quia



pi-us es. Réqui-em ætérnam dona e-is Dómine: Et lux perpé-tu-a lú-ceat e-is. Cum

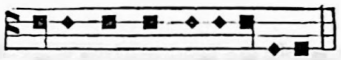


Sanctis tuis in æ-tér-num, quia pi-us es.

APPENDIX VIII.

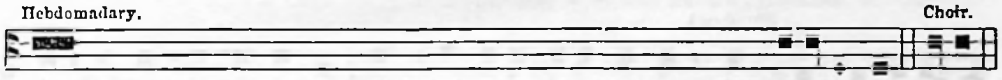
COMPLIN.

Lector.



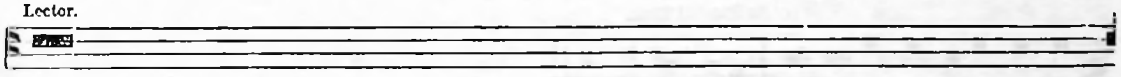
Jube Domne benedí-ce-re.

Hebdomadary. Chotr.

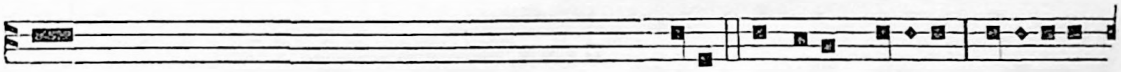


Noctem quiétam, | et finem perféctum | concédat nobis Dóminus omnípo-tens. Amen.

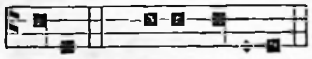
Lector.



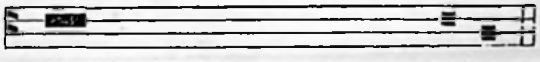
Fratres, | sóbrii estóte, et vigiláte: | quia adversárius vester diábolus | tanquam leo rúgiens



círcuit, | quærens quem dévoret: | cui resístite fortes in fi-de. Tu autem, Dómine, mise-ré-re

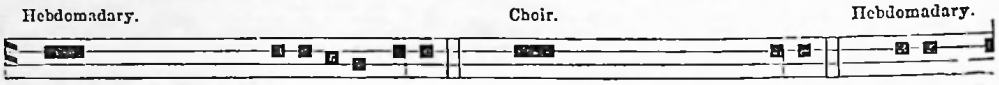


nobis. ℟. Deo gráti-as.

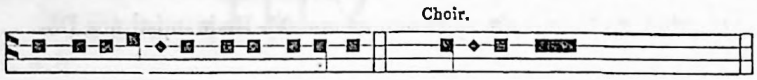


℣. Adjutórium nostrum | in nómine Dómini.
℟. Qui fecit cœlum, et ter-ram.

The *Confiteor*, *Misereatur*, and *Indulgentiam* are recited, not sung.



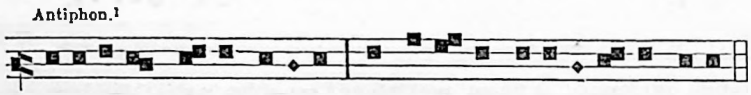
℣. Convérte nos, Deus sa-lutá-ris noster. ℟. Et avérte iram tuam a nobis. ℣. Deus,

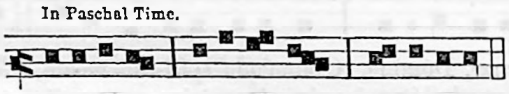


in adju-tóri-um meum inténde. ℟. Dómine, *etc.*, *as on p.* 70.

Cum invocárem, | exaudívit me Deus justítiæ meæ: in tribulatióne | di-la-tá-sti mihi.

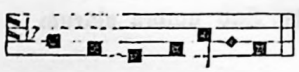
To the above (the eighth) tone are sung all the Psalms at *Complin*.





HYMN.

Te lucis an-te términum, Rerum Creátor, póscimus, Ut pro tu-a cleménti-a, Sis

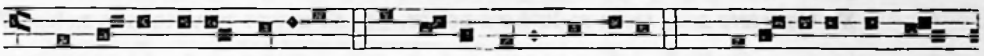


præsul, et custódi-a.

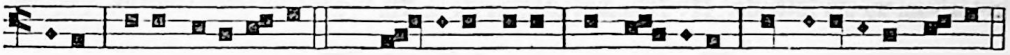
[1] The Antiphons *Miserére*, *Allelúia*, and *Salva nos*, of which only the first few notes are given in the *Directorium Chori*, are here given in full, from a little Manual of Roman Chant, published in London, 1845.

The *Little Chapter* is sung as at *Vespers*. (*See p.* 70.)

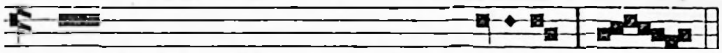
RESPONSES.



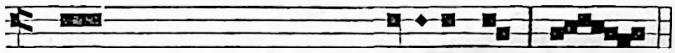
℟. In manus tu-as, Dómine, * Comméndo spíri-tum meum. ℣. Rede-místi nos Dó-



mine, Deus veri-tá-tis. ℣. Gló-ri-a Patri, et Fí-li-o, et Spirí-tu-i Sancto.

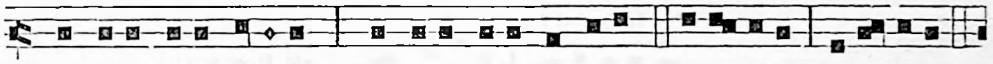


℣. Custódi nos, Dómine, | ut pupíllam ó-cu-li. i . . . . .

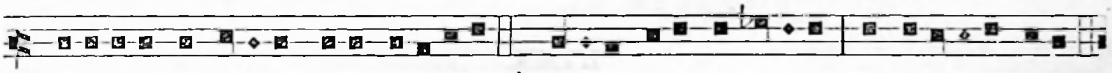


℟. Sub umbra alárum tuárum | prótege nos. o - - - s.

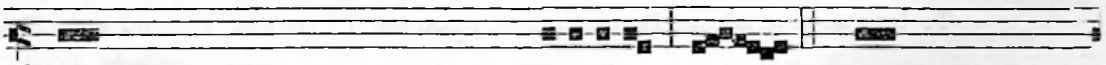
In Paschal Time.



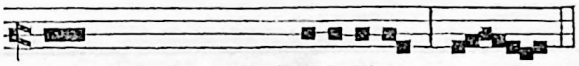
℟. In manus tuas, Dómine, Comméndo spíri-tum moum, * Al-le-lú-ia, Al-le-lú-ia.



℣. Redemísti nos, Dómine, Deus ve-ri-tátis. ℣. Glóri-a Patri, et Fí-li-o, et Spirí-tu-i Sancto.

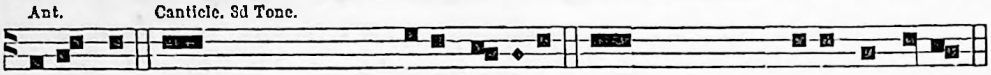


℣. Custódi nos, Dómine, ut pupíllam óculi, | Al-le-lú-ia. a . . . . ℟. Sub umbra alárum

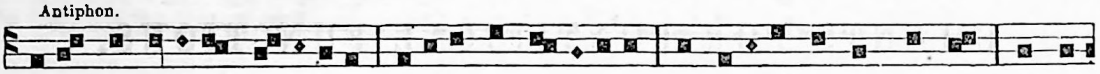


tuárum prótege nos, | Al-le-lú-ia. a . . . .

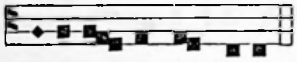
NUNC DIMITTIS.



Salva nos. Nunc dimíttis servum tuum, Dómine, secúndum verbum tuum in pa-ce.

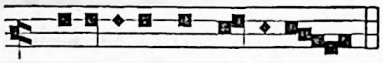


Salva nos, Dómine, vi-giléntes, custódi nos dormiéntes; ut vi-gi-lémus cum Christo, et re



quiescá - mus in pace.

BENEDICAMUS.



℣. Benedi-cá-mus Dó-mino.
℟. De-o grá-ti-as.

Benedicat, etc., is sung on one note. For the *Four Anthems* of the *B. V. Mary*, see p. 80, *et seq.*—*Divinum auxilium*, etc., is sung on one note.

APPENDIX IX.

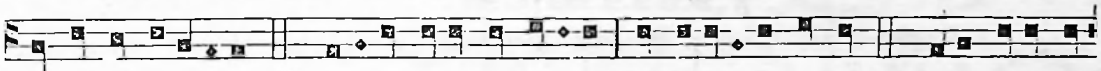
CHANTS FOR PONTIFICAL FUNCTIONS.

FROM THE ROMAN PONTIFICAL.

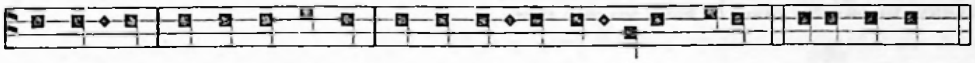
AT CONFIRMATIONS, ETC.

ANTIPHON.

Confírma hoc De - us, quod o - perátus es in no-bis, a templo sancto tu - o,



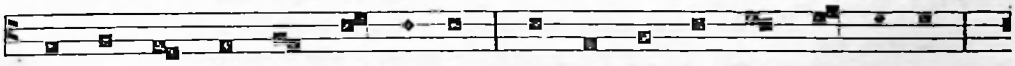
quod est in Jerusalem. ℣. Glóri-a Patri, et Fí-li-o, et Spirí-tu-i Sancto. ℟. Sicut e-rat in



princí-pi-o, et nunc, et semper, et in sæcu-la sæculórum. Amen. Confírma hoc, *etc.*

ORDINATION OF PRIESTS.

HYMN, *VENI CREATOR.*



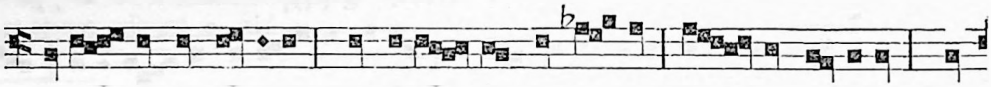
Ve - ni, Cre - á - tor Spí - ri - tus, Men - tes tu - ó - rum ví - si - ta,
Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si - mi do - num De - i,
Tu se - pti - fór - mis mú - ne - re, Dígi - tus pa - tér - næ dé - xte - ræ,
Ac - cén - de lu - men sén - si - bus, In - fún - *de a*-mó - rem cór - di - bus,
Ho - stem re - pél - las lón - gi - us, Pa - cém - que do - nes pró - ti - nus,
Per te sci - á - mus da Pa - trem, No - scá - mus at - que Fí - li - um,
De - o Pa - tri sit gló - ri - a, Et Fí - li - o *qui a* mór - tu - is

Im - ple su - pér - na grá - ti - a, Quæ tu cre - á - sti, pé - cto - ra.
Fons vi - vus, i - gnis, chá - ri - tas, Et spi - ri - tá - lis ún - cti - o.
Tu ri - te pro - mís - sum Pa - tris, Ser - mó - ne di - tans gút - tu - ra.
In - fír - ma no - stri cór - po - ris Vir - tú - te fir - mans pér - pe - ti.
Du - ctó - re sic te præ - vi - o Vi - té - mus o - mne nó - xi - um.
Te - *que u* - tri - us - que Spí - ri - tum Cre - dá - mus o - mni tém - po - re.
Sur - ré - xit, ac Pa - rá - cli - to, In sæ - cu - ló - rum sæ - cu - la.

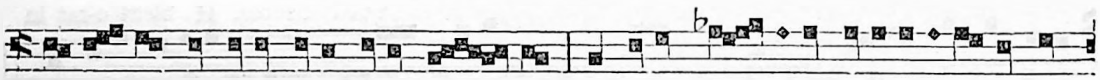
CONSECRATION OF BISHOPS.

HYMN, *VENI CREATOR.* (See p. 207.)

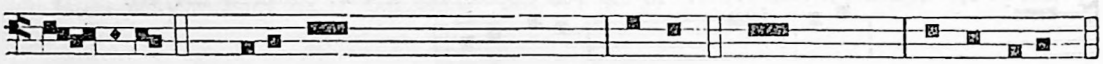
ANTIPHON, ETC.



Unguén-tum in cá-pi-te, quod descén - dit in bar-bam, bar - bam A - a-ron, quod



de-scén-dit in oram vesti-ménti e - - jus: mandávit Dó - minus benedicti-ó -nem in



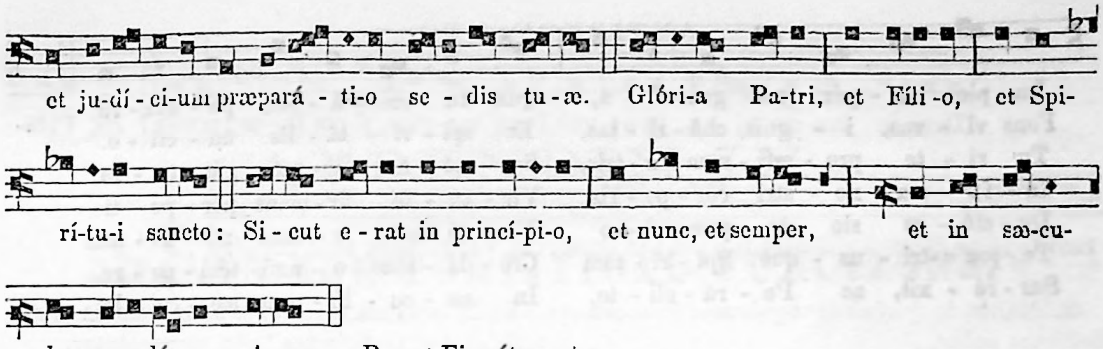
sæ - cu-lum. *Ps.* Ecce quam bonum, | et quam ju - cúndum: * habitáre | frá - tres in unum.

Sicut unguéntum in cápite: * quod descéndit in barbam, | barbam Aaron.
Quod descéndit in oram | vestiménti ejus: * sicut ros Hermon, | qui descéndit in montem Sion.
Quóniam illic mandávit Dóminus | benedictiónem: * et vitam | usque in sæculum.
Glória Patri, *etc.*
Sicut erat, *etc.*

The Antiphon *Unguéntum, etc.*, is then repeated.

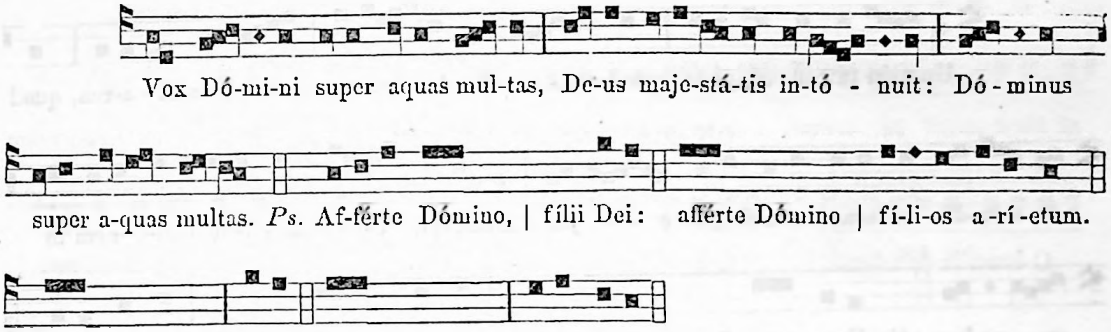
ANTIPHON.

Firmé-tur manus tu - a, et ex-al - té - tur dé-xtera tu - - - a: justí-ti-a


et ju-dí-ci-um præpará-ti-o se-dis tu-æ. Glóri-a Pa-tri, et Fíli-o, et Spi-
rí-tu-i sancto: Si-cut e-rat in princí-pi-o, et nunc, et semper, et in sæ-cu-
la sæculó-rum. A-men. *Repeat* Firmétur, etc.

BLESSING OF A BELL.

ANTIPHON, ETC.


Vox Dó-mi-ni super aquas mul-tas, De-us maje-stá-tis in-tó-nuit: Dó-minus
super a-quas multas. *Ps.* Af-férte Dómino, | fílii Dei: afférte Dómino | fí-li-os a-rí-etum.

2. Afférte, *etc., as below.*

2. Afférte Dómino glóriam, et honórem, | afférte Dómino glóriam nómini ejus: * adoráte Dóminum | in átrio sancto ejus.

3. Vox Dómini super aquas, | Deus majestátis intónuit: * Dóminus | super aquas multas.

4. Vox Dómini | in virtúte: * vox Dómini | in magnificéntia.

5. Vox Dómini | confringéntis cedros: * et confrínget Dóminus | cedros Líbani.

6. Et commínuet eas | tanquam vítulum Líbani: * et dilectus | quemádmodum fílius unicórnium.

7. Vox Dómini | intercidéntis flammam ignis: * vox Dómini concutiéntis desértum: | et commovébit Dóminus desértum Cades.

8. Vox Dómini præparántis cervos, | et revelábit condénsa: * et in templo ejus | omnes dicent glóriam.

9. Dóminus | dilúvium inhabitáre facit: * et sedébit Dóminus | Rex in ætérnum.

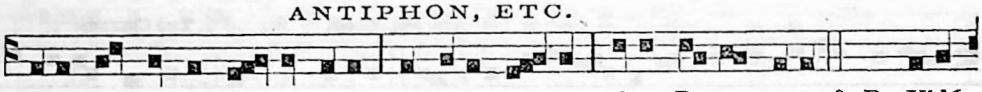
10. Dóminus | virtútem pópulo suo dabit: * Dóminus benedícet | pópulo suo in pace.

Glória | Patri, etc.

Sicut erat, etc.

27 The Antiphon, *Vox Dómini*, etc., is repeated.

ANTIPHON, ETC.



Deus in san-cto vi - a tu-a: quis Deus ma-gnus, si-cut De-us noster? *Ps.* Vidé-

runt te aquæ Deus, | vidérunt te aquæ: et timuérunt, | et turbátæ sunt abyssi.

2. Multitúdo | sónitus aquárum: * vocem | dedérunt nubes.

3. Etenim | sagíttæ tuæ tránseunt: * vox tonítrui tui in rota.

4. Illuxérunt coruscatiónes tuæ | orbi terræ: * commóta est, | et contrémuit terra.

5. In mari via tua, | et sémitæ tuæ in aquis multis: * et vestígia tua | non cognoscéntur.

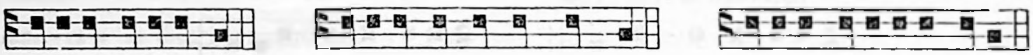
6. Deduxísti sicut oves | pópulum tuum: * in manu | Moysi et Aaron.

Glória Patri, etc.

Sicut erat, etc.

CONSECRATION OF THE HOLY OILS

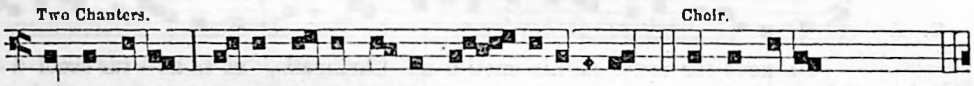
ON MAUNDY THURSDAY.



O-leum in-firmórum. O-leum ad sanctum Chrisma. O-leum Catechumenórum.

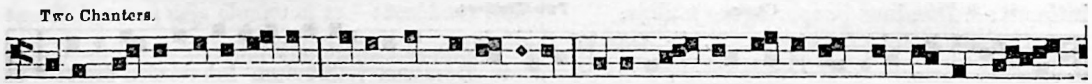
O REDEMPTOR.

Two Chanters. Choir.



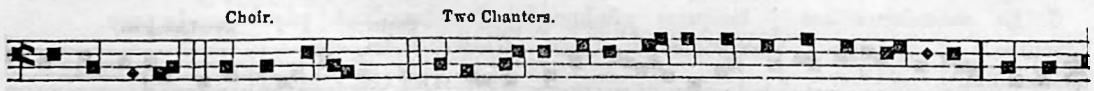
O Redémptor, su-me carmen te-met con - - cinénti-um. O Redémptor, *etc. repeat.*

Two Chanters.

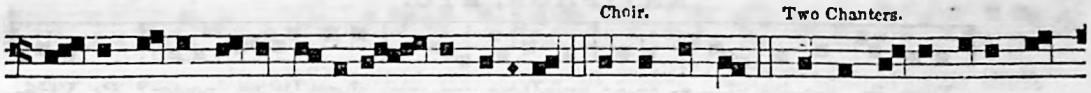


Audi judex mortu-ó-rum, una spes mortá-li-um, audi vo - ces profe-réntum do-num pa-

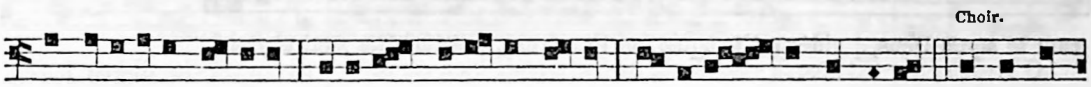
Choir. Two Chanters.



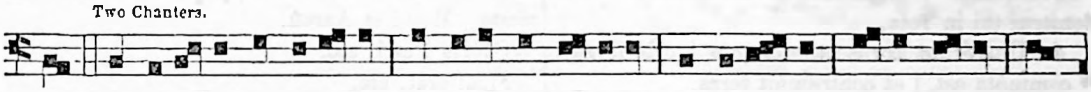
cis prævi-um. O Redémptor, *etc.* Arbor fœ-ta al-ma lu-ce hoc sacrándum prótu-lit: fert hoc



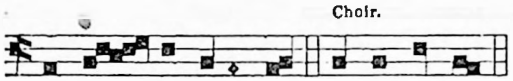
pro-na præsens turba Sal-va-tó - - ri sæcu-li. O Redémptor. Stans ad a-ram immo sup-



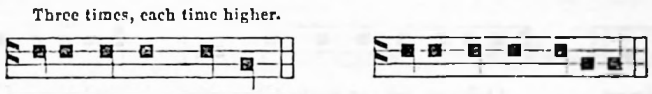
plex infu-látus Pónti-fex, débi-tum persólvit om-ne, conse-crá - - to Chrísmate. O Redém-



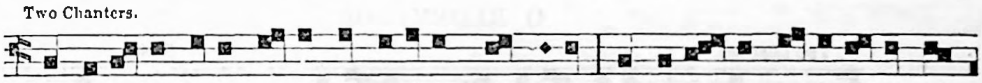
ptor. Conse-cráre tu di-gnáre, Rex perénnis pá-tri-æ, hoc o-lí-vum, signum vi-vum, ju-



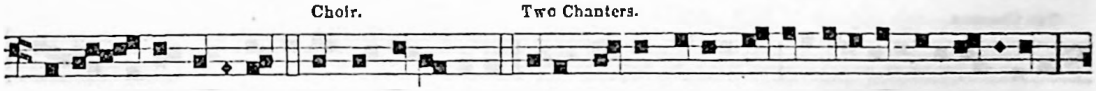
ra con - tra dæmonum. O Redémptor.



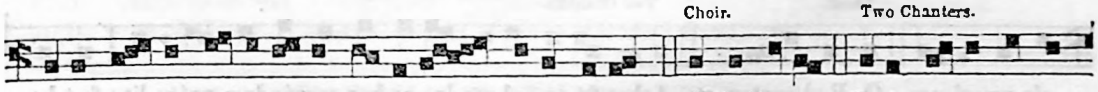
A-ve sanctum Chrisma. A-ve sanctum O-le-um.



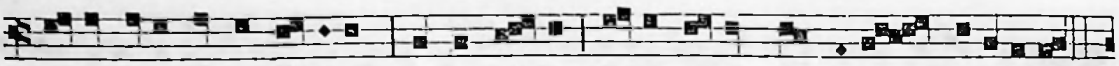
Ut nové-tur sexus om-nis uncti-ó-ne Chrísmatis, ut sa-né - tur sanci-á - ta di-



gnitá - - tis glóri-a. O Redémptor, *etc.* Lota mente sacro fon-te aufugántur crí-mina,

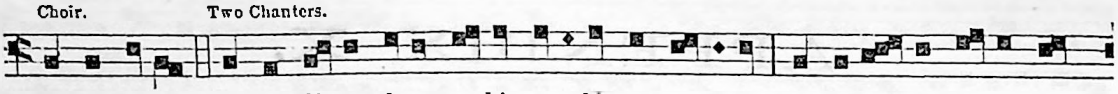


uncta fron-te sa-crosancta ín-flu-unt charís-mata. O Redémptor. Corde na-tus ex pa-



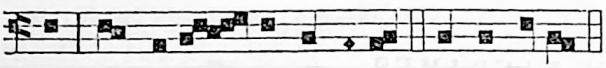
réntis alvum implens Vírginis, præsta lu - cem, claude mortem Chrísmatis consórti-bus.

Choir. Two Chanters.



O Redémptor. Sit hæc di - es fe-sta no-bis, sæculó-rum sæ-cu-lis: sit sa-crá - ta di-gna lau-

Choir.



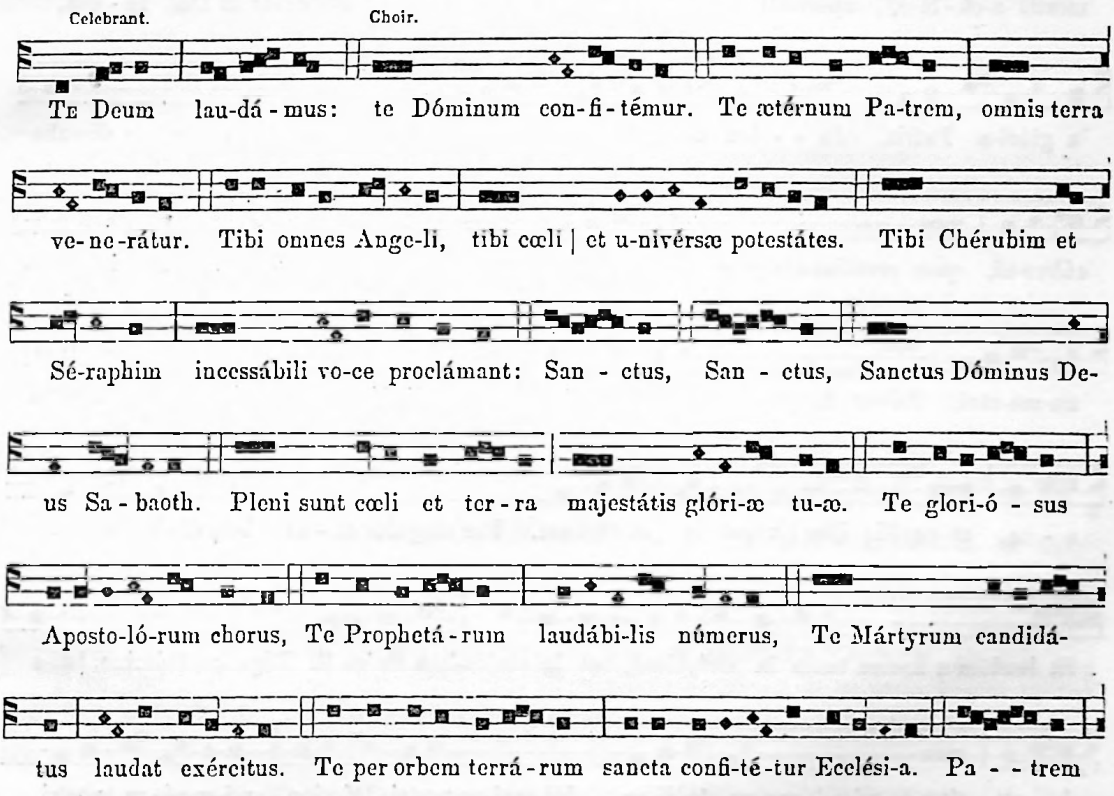
de, nec se-nés - cat témpore. O Redémptor.

APPENDIX X.

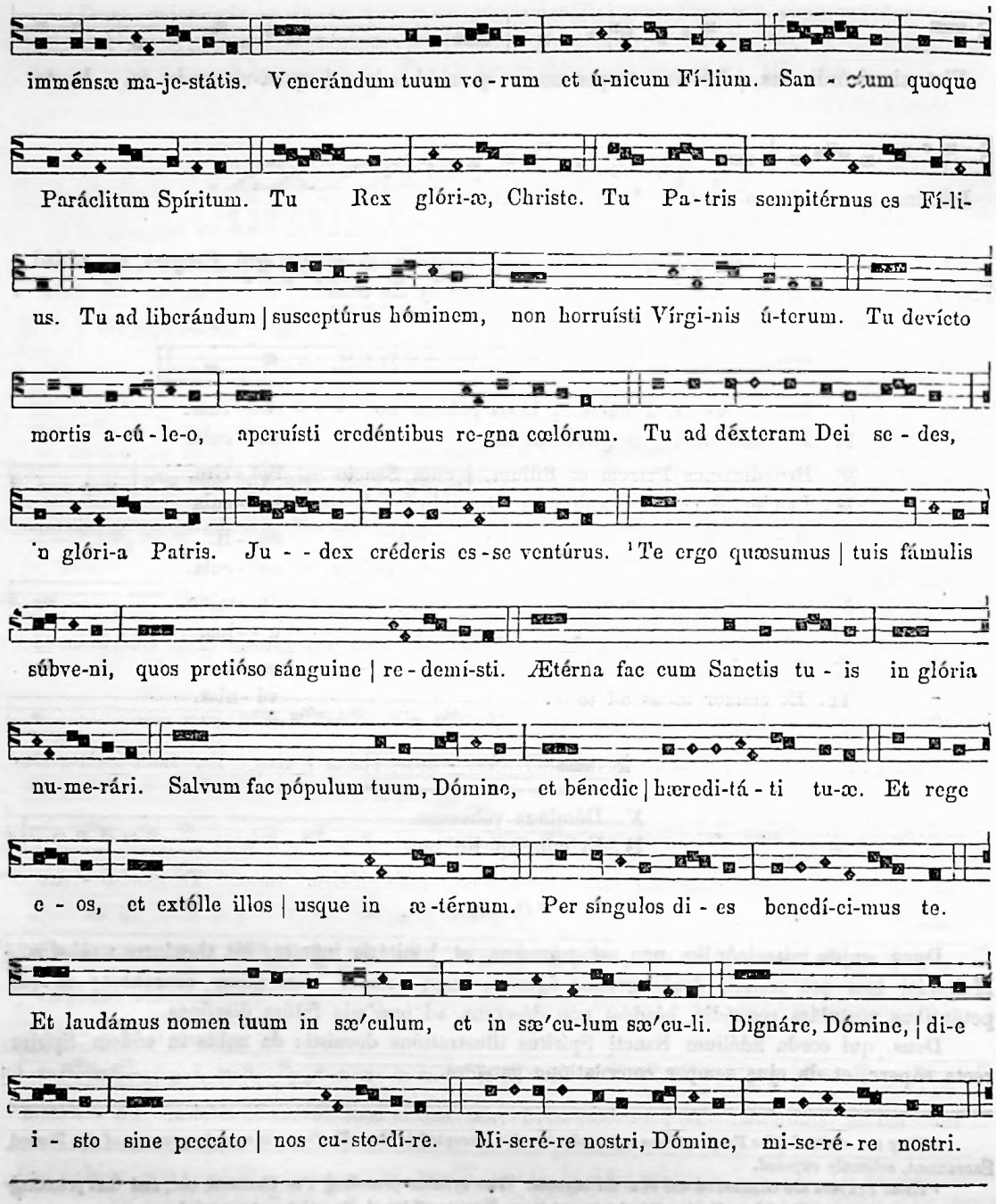
MISCELLANEOUS CHANTS.

TE DEUM LAUDAMUS.

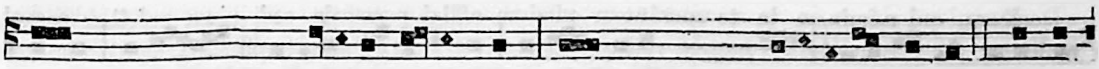
(AS SUNG IN THE CHURCHES IN ROME.[1])


Celebrant.
Choir.
Te Deum lau-dá-mus: te Dóminum con-fi-témur. Te ætérnum Pa-trem, omnis terra
ve-ne-rátur. Tibi omnes Ange-li, tibi cœli | et u-nivérsæ potestátes. Tibi Chérubim et
Sé-raphim incessábili vo-ce proclámant: San - ctus, San - ctus, Sanctus Dóminus De-
us Sa - baoth. Pleni sunt cœli et ter - ra majestátis glóri-æ tu-æ. Te glori-ó - sus
Aposto-ló-rum chorus, Te Prophetá-rum laudábi-lis número, Te Mártyrum candidá-
tus laudat exércitus. Te per orbem terrá-rum sancta confi-té-tur Ecclési-a. Pa - - trem

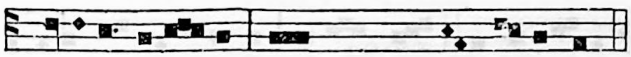
[1] We copy this chant from the *Catholic Psalmist*. For the *Gregorian Te Deum*, as contained in the *Antiphonarium*, see *Appendix* 1, p. 127. All stand during the singing of this Hymn, except at the verse *Te ergo quæsumus*, etc.


imménsæ ma-je-státis. Venerándum tuum ve-rum et ú-nicum Fí-lium. San-c'um quoque
Paráclitum Spíritum. Tu Rex glóri-æ, Christe. Tu Pa-tris sempitérnus es Fí-li-
us. Tu ad liberándum | susceptúrus hóminem, non horruísti Vírgi-nis ú-terum. Tu devícto
mortis a-cú-le-o, aperuísti credéntibus re-gna cœlórum. Tu ad déxteram Dei se-des,
'n glóri-a Patris. Ju--dex créderis es-se ventúrus. [1]Te ergo quæsumus | tuis fámulis
súbve-ni, quos pretióso sánguine | re-demí-sti. Ætérna fac cum Sanctis tu-is in glória
nu-me-rári. Salvum fac pópulum tuum, Dómine, et bénedic | hæredi-tá-ti tu-æ. Et rege
e-os, et extólle illos | usque in æ-ternum. Per síngulos di-es benedí-ci-mus te.
Et laudámus nomen tuum in sæ'culum, et in sæ'cu-lum sæ'cu-li. Dignáre, Dómine, | di-e
i-sto sine peccáto | nos cu-sto-dí-re. Mi-seré-re nostri, Dómine, mi-se-ré-re nostri.

[1] All kneel at this verse, which is sung more slowly than the rest.



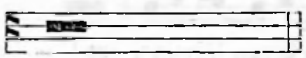
Fiat misericórdia tua, | Dómine, su-per nos, quemádmodum | sperá-vimus in te. In te,



Dómine, sperá-vi: non confúndar in æ-térnum.

On occasions of Thanksgiving, the following *Versicles*, *Responses*, and *Prayers*, are added The *Versicles* are sung by the celebrant, the *Responses* by the choir.

℣. Benedíctus es, Dómine, | Deus patrum no - - - - stró-rum.
℟. Et laudábilis, | et gloriósus in sæ′-cula.
℣. Benedicámus Patrem et Fílium, | cum Sancto Spí-ritu.
℟. Laudémus et superexaltémus eum | in sæ′-cula
℣. Benedíctus es, Dómine, | in firmaménto cœ-li.
℟. Et laudábilis, et gloriósus, | et superexaltátus in sæ′-cula.
℣. Bénedic, ánima mea Dó-mino.
℟. Et noli oblivísci | omnes retributiónes e--jus.
℣. Dómine, exáudi oratiónem me-am.
℟. Et clamor meus ad te vé-niat.



℣. Dóminus vobíscum.
℟. Et cum spíritu tuo.

[2] *Orémus.*

Deus, cujus misericórdiæ non est número, et bonitátis infinítus est thesáurus: piíssimæ Majestáti tuæ pro collátis donis grátias ágimus, tuam semper cleméntiam exorántes; ut qui peténtibus postuláta concédis, eósdem non déserens, ad præ′mia futúra dispónas.

Deus, qui corda fidélium Sancti Spíritus illustratióne docuísti: da nobis in eódem Spíritu recta sápere, et de ejus semper consolatióne gaudére.

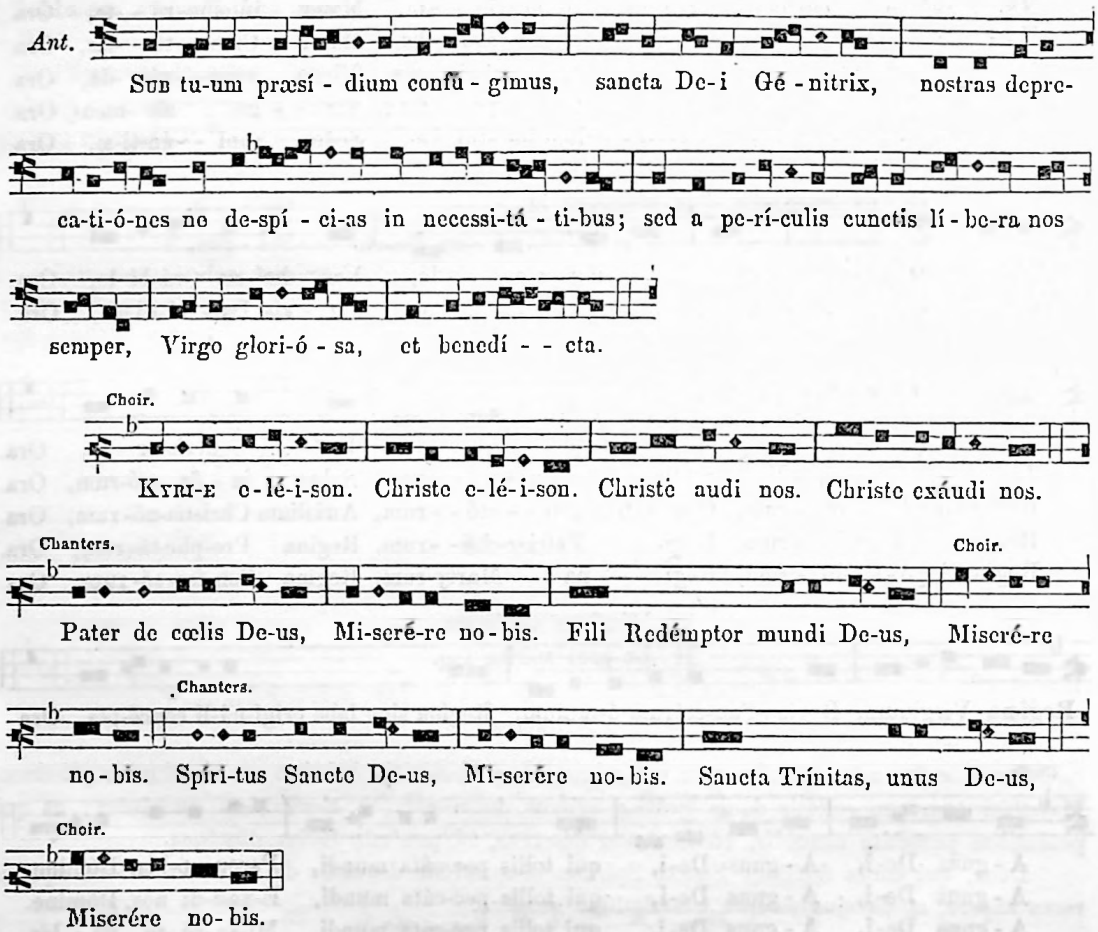
---

[1] They are omitted (the Prayer, *Deus cujus misericordiæ*, excepted,) when *Te Deum* is sung in presence of the Blessed Sacrament, solemnly exposed.

[2] These Prayers are chanted on one note throughout. The syllable preceding *Per Christum*, etc., and that preceding *Amen*, may end like a *Versicle*. During the singing of these Prayers all kneel, the celebrant excepted.

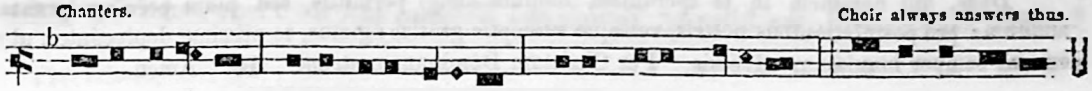
Deus, qui néminem in te sperántem nímium afflígi permíttis, sed pium précibus præstas audítum: pro postulatiónibus nostris, votísque susceptis grátias ágimus, te piíssime deprecántes, ut a cunctis semper muniámur advérsis. Per Christum Dóminum nostrum. ℟. Amen.

LITANY OF THE B. V. MARY.—No. 1.[1]

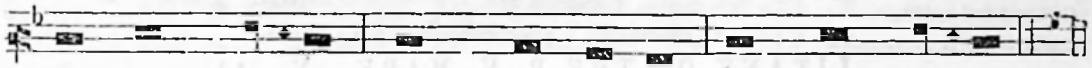

Ant.
Sub tu-um præsí - dium confú - gimus, sancta De-i Gé - nitrix, nostras depre-
ca-ti-ó-nes ne de-spí - ci-as in necessi-tá - ti-bus; sed a pe-rí-culis cunctis lí - be-ra nos
semper, Virgo glori-ó - sa, et benedí - - cta.
Choir.
Kyri-e e-lé-i-son. Christe e-lé-i-son. Christe audi nos. Christe exáudi nos.
Chanters.
Choir.
Pater de cœlis De-us, Mi-seré-re no-bis. Fili Redémptor mundi De-us, Miseré-re
Chanters.
no-bis. Spíri-tus Sancte De-us, Mi-serére no-bis. Sancta Trínitas, unus De-us,
Choir.
Miserére no-bis.

[1] This *Litany*, with the exception of the Antiphon *Sub tuum præsidium*, which is from the *Pontifical*, is not given as Roman, being taken from a little work published some few years ago by Burns and Lambert, London. It has somewhat of a rhythmical character, for which reason we have introduced the *double-breve*, which is to be held about as long as the time of two breves. The simple melody of this *Litany* admits of a great variety of harmonisation by a judicious organist.

Chanters. Choir always answers thus.

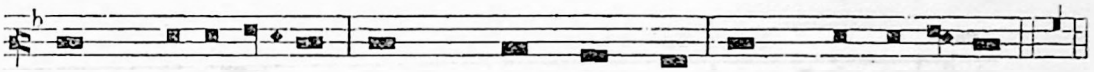


Sancta Marí-a, Sancta De-i Génitrix, Sancta Virgo Vírgiuum, O-ra pro no-bis



Ma - - ter Chri-sti, Mater di-vínæ gráti-æ, Ma- - - ter pu-rís-si-ma, Ora.
Ma - - ter ca-stíssi-ma, Mater invio-lá - - ta, Mater inteme-rá - -ta, Ora.
Ma - - ter a - - mábi-lis, Mater admi-rábi-lis, Mater Crea - -tó - -ris, Ora.
Mater Salva - - tó - -ris, Virgo pruden-tíssi-ma, Virgo vene - -rán-da, Ora.
Virgo prædi-cán-da, Vir - - - - go po - -tens, Vir - - go cle-mens, Ora.
Vir - - go fi - - dé - -lis, Spécu - - lum ju-stíti-æ, Sedes sapi - -én-ti-æ, Ora.

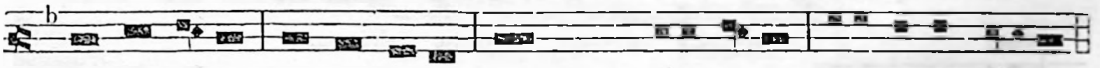
Cau-sa nostræ læ - -tí-ti-æ, Vas spiritu-á - - - le, Vas ho-no - -rá-bi-le, Ora.
Vas in-sígne devoti-ó - - nis, Ro-sa mysti-ca, Tur-ris Da-vi-di-ca, Ora.



Tur- - - ris e-búrnea, Do - - - - - mus áure-a, Fœ′ - - - deris ar-ca, Ora.
Já - - - - nua cœ-li, Stella matu-tí- - - na, Salus in-fir-mó-rum, Ora.
Refúgium pec-ca-tó-rum, Consolátrix affli- - ctó - -rum, Auxílium Christia-nó-rum, Ora.
Regína An-ge-ló-rum, Regína Patriar-chá- -rum, Regína Pro-phe-tá-rum, Ora.
Regína A-po-sto-ló-rum, Regí- - - - na Márty-rum, Regína Con-fes-só-rum, Ora.

Regí-na Vírginum, Regína San-ctórum ó-mnium, Regína sine labe origi-ná-li concé-pta, Ora.

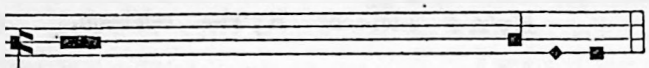
Choir.



A-gnus De-i, A-gnus De-i, qui tollis pec-cáta mundi, Parce no-bis, Dómine.
A-gnus De-i, A-gnus De-i, qui tollis pec-cáta mundi, E-xáu-di nos, Dómine.
A-gnus De-i, A-gnus De-i, qui tollis pec-cáta mundi, Mi-se-ré-re no-bis.

Chri-ste, audi nos. Chri-ste, e-xáudi nos.

The Litany ended, the following *Versicle* and *Response*, and the *Prayer*, according to the season, are chanted:



Celebrant and assistants...℣. Ora pro nobis, | Sancta Dei Gé-ni-trix.
Choir.....℟. Ut digni efficiámur | promissiónibus Chri - - sti.

From Advent to Christmas.

Orémus.

Deus, qui de beátæ Maríæ Vírginis útero Verbum tuum, Angelo nuntiánte, carnem suscípere voluísti; præsta supplícibus tuis, ut qui vere eam Genitrícem Dei crédimus, ejus apud te intercessiónibus adjuvémur. Per eúndem Christum Dóminum nostrum. ℟. Amen.

From Christmas to the Purification.

Orémus.

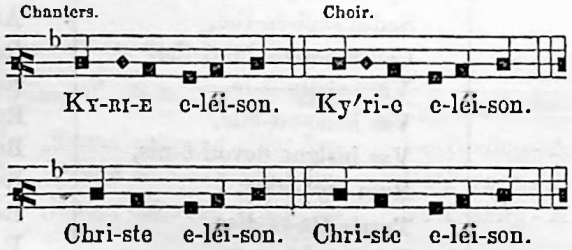
Deus, qui salútis ætérnæ, beátæ Maríæ virginitáte fœcúnda, humáno géneri præmia præstitísti; tríbue, quæsumus, ut ipsam pro nobis intercédere sentiámus, per quam merúimus auctórem vitæ suscípere Dóminum nostrum Jesum Christum Fílium tuum. ℟. Amen.

From the Purification to Advent.

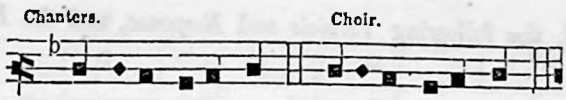
Orémus.

Concede nos fámulos tuos, quæsumus, Dómine Deus, perpétua mentis et córporis sanitáte gaudére; et gloriósa beátæ Maríæ semper Vírginis intercessióne, a præsénti liberári tristítia, et ætérna pérfrui lætítia. Per Christum Dóminum nostrum. ℟. Amen.

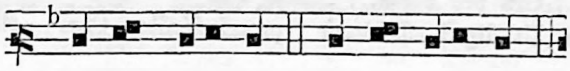
LITANY OF THE B. V. MARY.—No. 2.[1]



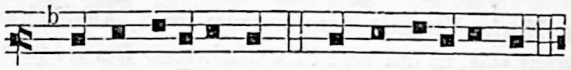
[1] This *Litany* is not given as *Roman*. We copy it from the *Enchiridion Chorale*, by *J. G. Mettenleiter*, Ratisbonne, 1853. The italicised syllables are to be sung to the note to which the syllable *ri* is adapted, in the invocation *Sancta Maria*, on next page.



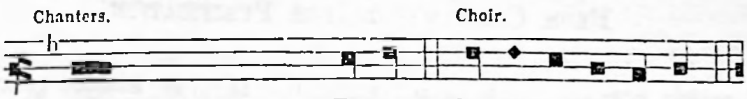
Ky'ri-e e-léi-son. Ky'ri-e e-léi-son.



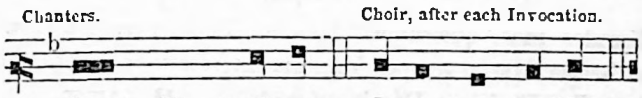
Chri-ste, audi nos. Chri-ste, audi nos.



Christe, exáudi nos. Christe, exáudi nos.



Pater de cœlis De-us, Mi-se-ré-re no-bis.
Fili, Redémptor mundi De-us, Mi-se-ré-re no-bis.
Spíritus sancte, De-us, Mi-se-ré-re no-bis.
Sancta Trínitas, unus De-us, Mi-se-ré-re no-bis.



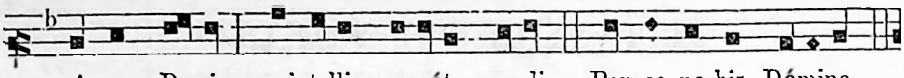
Sancta Ma - - *rĭ* - a, O - ra pro no-bis.

Sancta Dei *Gé*-nitrix,
Sancta Virgo *Vír*-ginum,
Mater *Chri*-sti,
Mater divinæ *grá*-tiæ,
Mater pu-*rís*-sima,
Mater ca-*stís*-sima,
Mater invio-*lá*-ta,
Mater inteme-*rá*-ta,
Mater a-*má*-bilis,
Mater admi-*rá*-bilis,
Mater Crea-*tó*-ris,
Mater Salva-*tó*-ris,
Virgo pruden-*tís*-sima,
Virgo vene-*rán*-da,
Virgo prædi-*cán*-da,

Virgo *po*-tens,
Virgo *cle*-mens,
Virgo fi-*dé*-lis,
Spéculum ju-*stí*-tiæ,
Sedes sapi-*én*-tiæ,
Causa nostræ læ-*tí*-tiæ,
Vas spiritu-*á*-le,
Vas hono-*rá*-bile,
Vas insígne devoti-*ó*-nis,
Rosa *my'*-stica,
Turris Da-*ví*-dica,
Turris e-*búr*-nea,
Domus *áu*-rea,
Fœ'deris *ar*-ca,
Jánua *cœ'*-li,

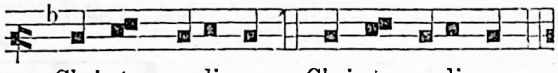
Stella matu-*ti*-na,
Salus infir-*mó*-rum,
Refúgium pecca-*tó*-rum,
Consolátrix affli-*ctó*-rum,
Auxílium Christia-*nó*-rum,
Regína Ange-*ló*-rum,
Regína Patriar-*chá*-rum,
Regína Prophe-*tá*-rum,
Regína Aposto-*ló*-rum,
Regína *Már*-tyrum,
Regína Confes-*só*-rum,
Regína *Vír*-ginum,
Regína Sanctorum *ó*-mnium,
Regína sine labe originá*li* con-*cé*-pta.

Chanters. Choir.

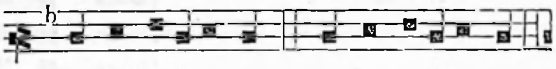


Agnus De-i, qui tollis peccáta mundi, Par-ce no-bis Dómine.
Agnus De-i, qui tollis peccáta mundi, Exáu-di nos Dómine.
Agnus De-i, qui tollis peccáta mundi, Mi-se-ré-re no-bis.

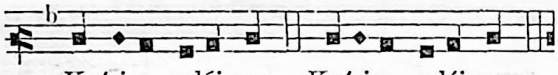
Chanters. Choir.



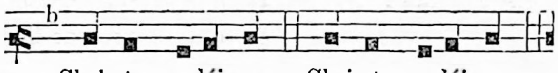
Chri-ste, audi nos. Chri-ste, audi nos.



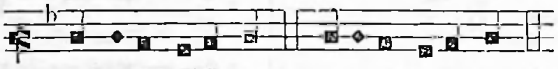
Christe, exáudi nos. Christe, exáudi nos.



Ky'ri-e e-léi-son. Ky'ri-e e-léi-son.

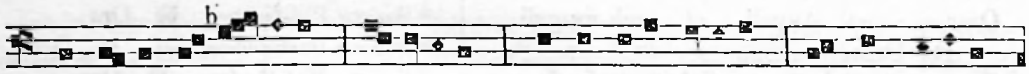


Chri-ste e-léi-son. Chri-ste e-léi-son.

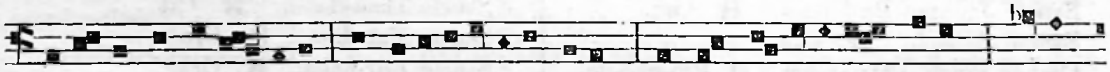


Ky'ri-e e-léi-son. Ky'ri-e e-léi-son.

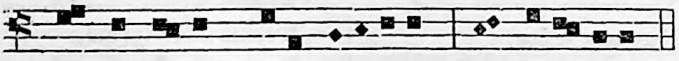
Ant.[1]



Sub tu-um præ-sí-dium confúgimus sancta De-i Génitrix: no-stras deprecá-



ti-ó-nes ne despí-ci-as in necessi-tátibus nostris; sed a pe-rí-cu-lis cunctis lí-be-



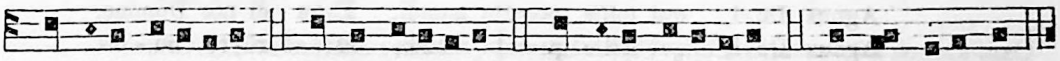
ra nos semper, Virgo glori-ó-sa et be-ne-dícta.

The *Versicle* and *Response*, and the *Prayer*, as on p. 218.

[1] This *Antiphon* is taken from the *Directorium Chori*, Rome, 1737.

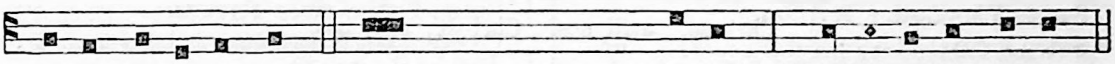
LITANY OF THE SAINTS.[1]

[2] Sung twice. Sung twice. Sung twice. Sung twice.



Ky-ri-e e-lé-i-son. Christe e-lé-i-son. Ky'ri-e e-lé-i-son. Chri-ste, audi nos.

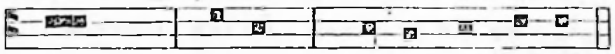
Sung twice. Chanters. Choir



Christe, e-xáu-di nos.

Pater de cœlis De-us, ℟. Mi-se-ré-re no-bis.
Fili Redémptor mundi De-us, ℟. Mi-se-ré-re no-bis.
Spíritus Sancte De-us, ℟. Mi-se-ré-re no-bis.
Sancta Trínitas | unus De-us, ℟. Mi-se-ré-re no-bis.

Chanters. [3] Choir.



Sancta Ma-*rí*-a, ℟. O-ra pro no-bis.
℟. Oráte pro no-bis.

Sancta Dei *Gé*-nitrix, ℟. Ora.
Sancta Virgo *Vír*-ginum, ℟. Ora.
Sancte *Mi*-chael, ℟. Ora.
Sancte *Gá*-briel, ℟. Ora.
Sancte *Rá*-phael, ℟. Ora.
Omnes sancti Angeli | et Arch-*án*-geli, ℟. Oráte.
Omnes sancti beatórum Spirítuum *ór*-dines, ℟. Oráte.
Sancte Joánnes Ba-*ptí*-sta, ℟. Ora.
Sancte *Jo*-seph, ℟. Ora.
Omnes sancti Patriárchæ | et Pro-*phé*-tæ, ℟. Oráte.
Sancte *Pe*-tre, ℟. Ora.
Sancte *Pau*-le, ℟. Ora.

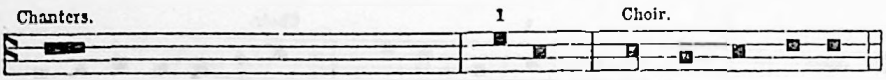
Sancte An-*dré*-a, ℟. Ora.
*Sancte Ja-*có*-be, ℟. Ora.
Sancte Jo-*án*-nes, ℟. Ora.
*Sancte *Thó*-ma, ℟. Ora.
*Sancte Ja-*có*-be, ℟. Ora.
*Sancte Phi-*líp*-pe, ℟. Ora.
*Sancte Bartholo-*mæ'*-e, ℟. Ora.
*Sancte Mat-*thæ'*-e, ℟. Ora.
*Sancte *Si*-mon, ℟. Ora.
*Sancte Thad-*dæ'*-e, ℟. Ora.
*Sancte Mat-*thí*-a, ℟. Ora.
*Sancte *Bár*-naba, ℟. Ora.
*Sancte *Lu*-ca, ℟. Ora.
*Sancte *Mar*-ce, ℟. Ora.

---

[1] This edition of the *Litany of the Saints* is from the *Directorium Chori*, Rome, 1589. It differs from that given on p. 166 *et seq.* of this work, from the *Directorium Chori*, 1737, principally in not having the *flat* on *Si*, except at the ninth note from the end. See Note 1, p. 166.

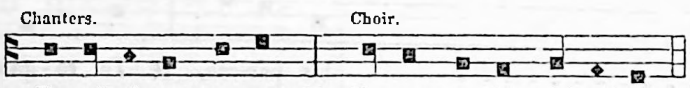
[2] First by two chanters, and repeated by the choir. The same applies to other passages marked in the same manner.

[3] To this note are sung the italicised syllables which follow.

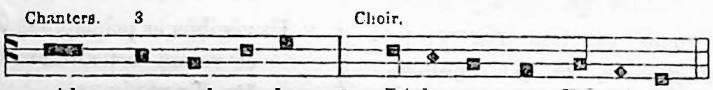


Omnes sancti Apóstoli | et Evange - - *lí*-stæ, ℟. Orá-te pro no-bis.
℟. O - ra pro no-bis.

Omnes sancti Discípuli *Dó*-mini, ℟. Oráte.
* Omnes sancti Inno-*cén*-tes, ℟. Oráte.
Sancte *Sté*-phane, ℟. Ora.
Sancte Lau-*rén*-ti, ℟. Ora.
Sancte Vin-*cén*-ti, ℟. Ora.
* Sancti Fabiáne et Sebasti-*á*-ne, ℟. Oráte.
* Sancti Joánnes et *Pau*-le, ℟. Oráte.
* Sancti Cosma et Dami-*á*-ne, ℟. Oráte.
* Sancti Gervási et Pro-*tá*-si, ℟. Oráte.
Omnes sancti *Már*-tyres, ℟. Oráte.
Sancte Sil-*vé*-ster, ℟. Ora.
Sancte Gre-*gó*-ri, ℟. Ora.
* Sancte Am-*bró*-si, ℟. Ora.
Sancte Augu-*stí*-ne, ℟. Ora.
* Sancte Hie-*ró*-nyme, ℟. Ora.
* Sancte Mar-*tí*-ne, ℟. Ora.
* Sancte Nico-*lá*-e, ℟. Ora.
Omnes sancti Pontífices | et Confes-*só*-res, ℟. Oráte.
Omnes sancti Do-*ctó*-res, ℟. Oráte.
Sancte An-*tó*-ni, ℟. Ora.
Sancte Bene-*dí*-cte, ℟. Ora.
* Sancte Ber-*nár*-de, ℟. Ora.
Sancte Do-*mí*-nice, ℟. Ora.
Sancte Fran-*cí*-sce, ℟. Ora.
Omnes sancti Sacerdótes | et Le-*ví*-tæ, ℟. Oráte.
Omnes sancti Mónachi | et Ere-*mí*-tæ, ℟. Oráte.
Sancta María Magda-*lé*-na, ℟. Ora.
[2] Sancta *A*-gatha, ℟. Ora.
* Sancta *Lú*-cia, ℟. Ora.
Sancta *A*-gnes, ℟. Ora.
[2] Sancta Cæ-*cí*-lia, ℟. Ora.
* Sancta Catha-*rí*-na, ℟. Ora.
Sancta Ana-*stá*-sia, ℟. Ora.
Omnes sanctæ Vírgines | et *Ví*-duæ, ℟. Oráte.
Omnes Sancti | et Sanctæ *De*-i, ℟. Intercédite pro nobis.



Pro-pí - ti - us e - sto. ℟. Par-ce no-bis Dó-mi-ne.
Pro-pí - ti - us e - sto. ℟. Exáu - di nos Dó-mi-ne.



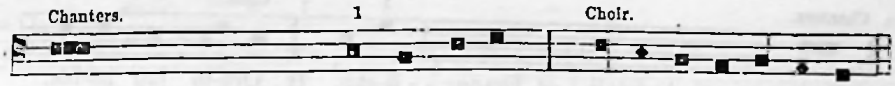
Ab o - mni ma-lo, ℟. Lí-be-ra nos Dó-mi-ne.
Ab o-mni pec - cá - to. ℟. Lí-be-ra nos Dó-mi-ne.
* Ab i - ra tu - a, ℟. Lí-be-ra nos Dó-mi-ne.

---

[1] See Note 3, on the preceding page.

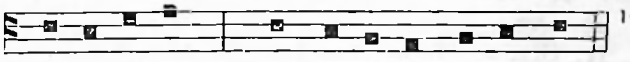
[2] See Note 1, p. 166.

[3] To this note are sung the italicised syllables which follow. Care should be taken to avoid accenting or prolonging (as is often done) a short or unaccented syllable occurring immediately before such italicised syllable. The slight accent, or pause to be made, should be thrown back on the nearest syllable which will bear it. Thus, for instance, in the word *improvisa*, the syllable *im* will bear being prolonged rather than the syllable *pro;* in the word *inúdiis*, the syllable *si* rather than *di;* in the word *mala, ma*, rather than *la;* in the word *fornicatiónis*, the first, rather than the second syllable; and so on of other words.



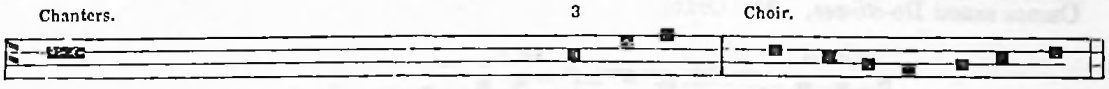
* A subitánea | et impro - ví- sa mor-te, ℟. Lí-be-ra nos Dó-mi-ne.

* Ab insídi-*is* di-á-boli, ℟. Líbera.
* Ab ira, et ódio, | et omni mala *vo*-lun-tá-te, ℟. Líbera.
* A spíritu forni-*ca*-ti-ó-nis, ℟. Líbera.
* A fúlgure | et *tem*-pe-stá-te, ℟. Líbera.
* A flagéllo *ter*-rœ-mó-tus, ℟. Líbera.
* A peste, | fa-*me* et bel-lo, ℟. Líbera.
A mor-*te* per-pé-tua, ℟. Líbera.
Per mystérium | sanctæ Incarnati-*ó*-nis tu-æ, ℟. Líbera.
Per Ad-*vén*-tum tu-um, ℟. Líbera.
Per Nativi-*tá*-tem tu-am, ℟. Líbera.
Per Baptísmum | et sanctum Jejú-*ní*-um tu-um, ℟. Líbera.
Per Crucem | et Passi-*ó*-nem tu-am, ℟. Líbera.
Per Mortem | et Sepul-*tú*-ram tu-am, ℟. Líbera.
Per sanctam | Resurrecti-*ó*-nem tu-am, ℟. Líbera.
Per admirábilem | Ascensi-*ó*-nem tu-am, ℟. Líbera.
Per advéntum | Spíritus San-*cti* Pa-rá-cliti, ℟. Líbera.
In di-e ju-dí-cii, ℟. Líbera.



[1]

[2] Pec-ca-tó-res, ℟. Te ro-gá-mus au-di nos.



Ut no - bis par-cas, ℟. Te ro-gámus au-di nos.
* Ut nobis in-dúl-geas, ℟. Te ro-gámus au-di nos.
* Ut ad veram pœniténtiam | nos perdúcere di-gné-ris, ℟. Te ro-gámus au-di nos.

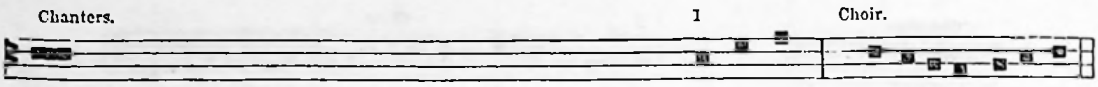
Ut Ecclésiam tuam sanctam régere, | et conserváre *di*-gné-ris, ℟. Te rogámus.
Ut Domnum Apostólicum, | et omnes eccle-siásticos órdines, | in sancta religióne conserváre *di*-gné-ris, ℟. Te rogámus.
Ut inimícos sanctæ Ecclésiæ | humiliáre *di*-gné-ris, ℟. Te rogámus.
Ut régibus et princípibus Christiánis | pacem et veram concórdiam donáre *di*-gné-ris, ℟. Te rogámus.
* Ut cuncto pópulo Christiáno | pacem et unitátem largíri *di*-gné-ris, ℟. Te rogámus.

---

[1] See Note 3, on the preceding page.

[2] On *Holy Saturday*, this, and the Invocations following it, should be sung very slowly, so as to end about the time the celebrant is ready to commence Mass.

[3] To this note are sung the italicised syllables which follow. A strong accent should be thrown on the first *accented* (never on a *final*) syllable preceding each of them.



Ut nosmetípsos | in tuo sancto servítio confortáre | et conserváre *di*-gné-ris, ℟. Te rogámus audi nos.

* Ut mentes nostras | ad cœléstia desidéri-*a* é-rigas, ℟. Te rogámus.

Ut ómnibus benefactóribus nostris | sempitérna bona *re*-trí-buas, ℟. Te rogámus.

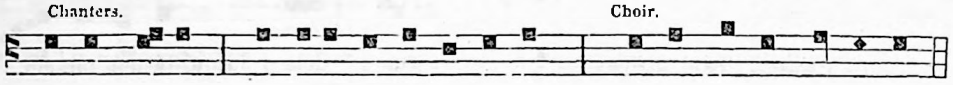
* Ut ánimas nostras, | fratrum, propinquórum, et benefactórum nostrórum, | ab ætérna damnatióne *e*-rí-pias, ℟. Te rogámus.

Ut fructus terræ dare | et conserváre *di*-gné-ris, ℟. Te rogámus.

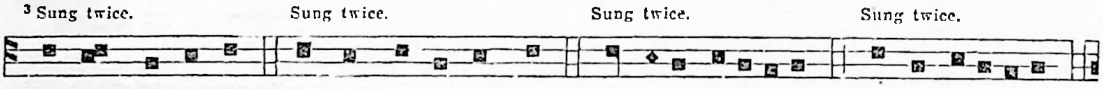
Ut ómnibus fidélibus defúnctis | réquiem ætérnam donáre *di*-gné-ris, ℟. Te rogámus.

Ut nos exaudíre *di*-gné-ris. ℟. Te rogámus.

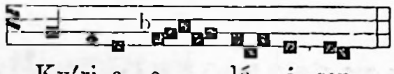
* Fi-*li* De-i, ℟. Te rogámus.



[2] Agnus De-i, qui tollis pec-cá-ta mundi, ℟. Par-ce no-bis Dó-mi-ne.
Agnus De-i, qui tollis pec-cá-ta mundi, ℟. E-xáu-di nos, Dó-mi-ne.
Agnus De-i, qui tollis pec-cá-ta mundi, ℟. Mi-se-ré-re no - - bis.



Chri-ste, au-di nos. Christe e-xáu-di nos. Ky′-ri-e e-lé-i-son. Christe e-lé-i-son.



Ky′ri-e e - - lé - i-son.

Pater noster, the *Psalm*, *Versicles* and *Responses*, *Prayers*, etc., as on page 171.

---

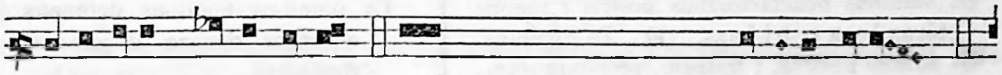
[1] See Note 3, on the preceding page.

[2] The notes, at this part of the Litany, are not sung on the pitch indicated — they are transposed a *fourth below*. In other words, after the Response *Te rogámus*, etc., which ends on *Do*, the chanters intone *Agnus Dei*, etc., commencing (not on *Re*, but) on *La*, and singing *La, La, La, Si, Si*, etc., while the choir answers on *La, Si, Do, La, Si, La*. At *Christe, audi nos*, however, transposition no longer exists; *i. e.*, after the Response *Miserére nobis*, ending on *La*, the chanters intone *Christe, audi nos*, commencing on *Do*, and continuing as it is written.

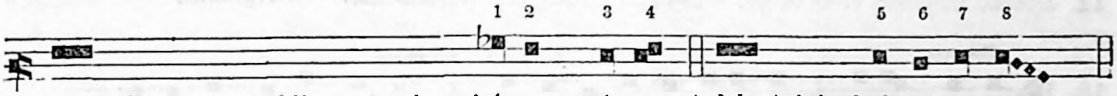
[3] First by the chanters, and repeated by the choir.

MISERERE.

PSALM 50.[1]



Mi-se-ré-re | me-i, De-us: * secúndum magnam | miseri-córdiam tu-am.



2. Et secúndum multitúdinem | miserati-ó-*num tu*-á-rum: * dele | iniqui-tá-tem me-am.

3. Amplius lava me | ab iniqui-tá-te me-a: * et a peccáto me-o *munda* me.

4. Quóniam iniquitátem meam | e-*go co*-gno-sco: * et peccátum meum | contra me est sem-per.

5. Tibi soli peccávi, | et malum *coram* te fe-ci: * ut justificéris in sermónibus tuis, | et vincas cum ju-di-cá-ris.

6. Ecce enim | in iniqui-tá-*tibus con-céptus* sum: * et in peccátis | concépit me ma-ter me-a.

7. Ecce enim | veritátem di-le-xí-sti: * incérta et occúlta sapiéntiæ tuæ | manife-stá-sti mi-hi.

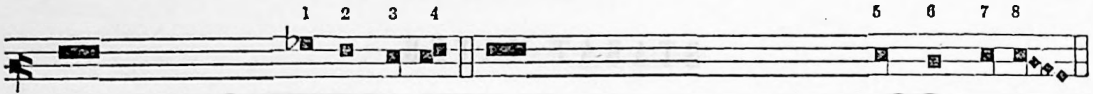
8. Aspérges me hyssópo, | et mun-dá-bor: * lavábis me, | et super nivem de-al-bá-bor.

9. Audítui meo | dabis gáudium et læ-*títi*-am: * et exultábunt | ossa hu-mi-li-á-ta.

10. Avérte fáciem tuam | a pec-cá-tis me-is: * et omnes | iniquitátes me-as de-le.

---

[1] This Psalm may be sung to any of the *Eight Tones*, and in alternate verses by one or two chanters and the choir. We give it here with the 1st *Tone*, 5th *Conclusion*. It is hardly necessary to explain, that the *figures* over words or syllables indicate to what notes, or groups of notes, they are to be sung. Some groups of two and three syllables are printed in italics, to show that they are sung to one and the same note.



11. Cor mundum | crea in me, De-us: * et spíritum rectum ínnova | in vi-scé-*ríbus* me-is.

12. Ne projícias me | a fá-*cie* tu-a: * et spíritum sanctum tuum | ne áu-*feras* a me.

13. Redde mihi lætítiam | salu-tá-ris tu-i: * et spíritu | principá-li con-*firma* me.

14. Docébo iníquos | vi-as tu-as: * et ímpii | ad te con-ver-tén-tur.

15. Líbera me de sanguínibus Deus, | Deus sa-lú-tis me-æ: * et exultábit lingua mea | ju-stí-*tiam* tu-am.

16. Dómine, | lábia me-*a a-péri*-es: * et os meum | annuntiábit lau-dem tu-am.

17. Quóniam si voluísses sacrifícium, | de-dís-sem *úti*-que: * holocáustis | non de-le-*ctábe*-ris.

18. Sacrifícium Deo | spíritus con-tri-bu-lá-tus: * cor contrítum et humiliátum, | Deus, non de-*spíci*-es.

19. Benígne fac, Dómine, | in bona voluntáte tu-a Si-on: * ut ædificéntur | mu-ri Je-*rúsa*-lem.

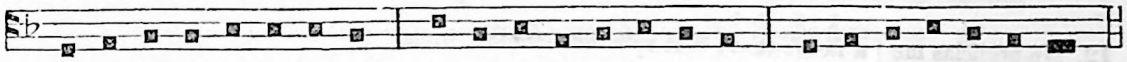
20. Tunc acceptábis sacrifícium justítiæ, | oblatiónes et ho-lo-cáu-sta: * tunc impónent | super altáre tu-um *vítu*-los.

Glória | Pa-*tri*, *et Fíli*-o: * et Spi-rí-*tui* San-cto.

Sicut erat in princípio, | et nunc, et sem-per: * et in sæcula | sæcu-ló-rum. A-men.

STABAT MATER,

AS SUNG IN THE CHURCHES AT ROME.[1]



Sta-bat Ma-ter do-lo-ró-sa, Ju-xta cru-cem la-cry-mó-sa, Dum pen-dé-bat Fí-li-us.

2. Cujus ánimam geméntem,
Contristátam, et doléntem,
Pertransívit gládius.

3. O quam tristis et afflícta
Fuit illa benedícta
Mater Unigéniti.

4. Quæ mœrébat, et dolébat,
Pia Mater, dum vidébat
Nati pœnas ínclyti.

5. Quis est homo qui non fleret,
Matrem Christi si vidéret
In tanto supplício?

6. Quis non posset contristári,
Christi Matrem contemplári
Doléntem cum Fílio?

7. Pro peccátis suæ gentis
Vidit Jesum in torméntis,
Et flagéllis súbditum.

8. Vidit suum dulcem Natum
Moriéndo desolátum,
Dum emísit spíritum.

9. Eja Mater, fons amóris,
Me sentíre vim dolóris
Fac, ut tecum lúgeam.

10. Fac ut árdeat cor meum
In amándo Christum Deum,
Ut sibi compláceam.

11. Sancta Mater, istud agas,
Crucifíxi fige plagas
Cordi meo válide.

12. Tui Nati vulneráti,
Tam dignáti pro me pati,
Pœnas mecum divide.

13. Fac me tecum pie flere,
Crucifixo condolére,
Donec ego víxero.

14. Juxta Crucem tecum stare,
Et me tibi sociáre
In planctu desídero.

15. Virgo vírginum præclára,
Mihi jam non sis amára;
Fac me tecum plángere.

16. Fac ut portem Christi mor-
Passiónis fac consórtem,[tem,
Et plagas recólere.

17. Fac me plagis vulnerári,
Fac me Cruce inebriári,
Et cruóre Fílii.

18. Flammis ne urar succénsus,
Per te, Virgo, sim defénsus
In die judícii.

19. Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victóriæ.

20. Quando corpus moriétur,
Fac ut ánimæ donétur
Paradísi glória.

Chanters. ℣. Ora pro nobis, | Virgo dolorosíssima.
Choir. ℟. Ut digni efficiámur | promissiónibus Christi.

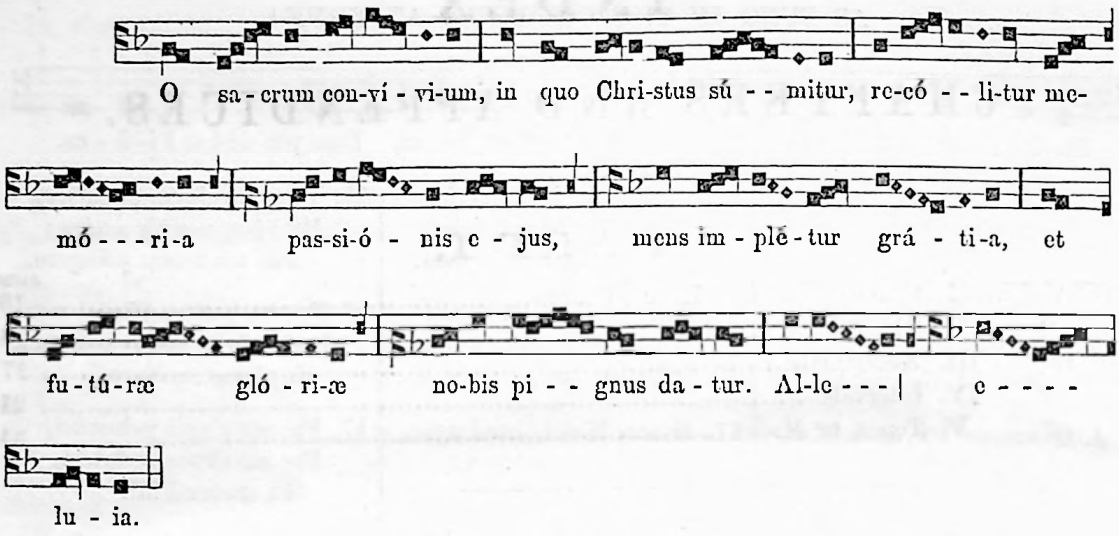
OREMUS.

Intervéniat pro nobis, quæsumus, Dómine Jesu Christe, nunc et in hora mortis nostræ, apud tuam cleméntiam, beáta Virgo María, Mater tua, cujus sacratíssimam ánimam in hora tuæ Passiónis dolóris gládius pertransívit. Per te, Jesu Christe, Salvátor mundi, qui cum Patre et Spíritu Sancto vivis et regnas, Deus, in sæcula sæculórum. ℟. Amen.

---

[1] From the *Catholic Psalmist.*

O SACRUM CONVIVIUM.[1]


O sa - crum con-ví - vi-um, in quo Chri-stus sú - - mitur, re-có - - li-tur me-
mó - - - ri-a pas-si-ó - nis e - jus, mens im - plē - tur grá - ti-a, et
fu - tú - ræ gló - ri-æ no-bis pi - - gnus da - tur. Al-le - - - | e - - - -
lu - ia.

[1] From the *Istituzioni di Canto Fermo.*

INDEX

OF

CHAPTERS AND APPENDICES.

PART I.

PAGE

CHAPTER I. Characters used in Roman Chant..... 10
" II. The Scale..... 14
" III. Accidentals..... 17
" IV. Intervals..... 21
" V. Tones, or Modes..... 34

PART II.

CHAPTER I. Intonations of the Psalms..... 43
" II. Intonations of the Canticles..... 58

PART III.

CHAPTER I. Vespers..... 69
" II. Matins..... 84
" III. Mass..... 88
" IV. Execution of Roman Chant..... 97

APPENDIX I. Vesper-Hymns..... 119
" II. Benediction of the Most Holy Sacrament..... 131
" III. Holy Week..... 133
" IV. Forty Hours' Exposition of the Most Holy Sacrament..... 165
" V. Procession on the Feast of the Purification of the B. V. Mary..... 175
" VI. Burial and Office of the Dead..... 179
" VII. Masses..... 193
" VIII. Complin..... 203
" IX. Chants for Pontifical Functions..... 207
" X. Miscellaneous Chants..... 213

GENERAL INDEX.

Absolution and Blessing, at Matins 85.
Accidentals, 17.
" Exercises on, 33.
Adaptation of the Psalms to the *Eight Tones*, 51.
Ad Dominum, Ps. 119, 2d Tone, 184.
Adorna thalamum, Antiphon, 176.
Ad regias Agni, Hymn, 121.
Advertisement, 7.
Æolian, or ancient 9th Tone, 38, 39, 116.
Afferte Domino, Ps. 28, 8th Tone, 209.
Alleluia, how sung when added to Versicles and Responses, on Doubles, 73.
Alleluia of Holy Saturday, 161.
Alma Redemptoris, 80.
Amen, at the end of Prayers, how sung, 75.
Antiphons, how sung, 49.
" of the B. V. Mary, 80.
Asperges me, 88.
Audi, benigne, Hymn, 121.
Ave maris stella, Hymn, 119.
Ave Regina, 81.
Ave Sanctum Chrisma, etc., 211.

Bars, or pauses, 11.
Benedicamus Domino, at *Complin*, 206.
Benedicamus Domino, at *Vespers* and *Lauds*, 37.
Benedicamus Domino, on *Sundays in Advent* and *Lent*, 95.
Benediction, before *Lessons*, 85.
Benediction of the Most Holy Sacrament, 131.
Benediction. Pontifical, 79.
Benedictus, (Canticle,) 1st Tone, 146;—2d Tone, 182.
Blessing of a Bell, Chants for, 209.
Burial and Office of the Dead, 179.

Canticles, Intonations of, and manner of singing, 58.
Change of Clefs, 13.
Chant, Roman or Gregorian, what it is, 9.
Chanters, their duties, 117.
Chapter, (Little) how sung, 70.
Characters of the different Tones of Gregorian Chant, 42.
Characters used in Roman Chant, 10.
Choir, arrangement of, 117.
Christus factus est, Antiphon, 147.
Clefs, 12.
" transposition and change of, 13.
Cœlestis Urbs, Hymn, 126.
Commemoration, at *Vespers*, how sung, 76.
Commixed Tones, 37.
Compass of Gregorian melodies, 10.
Complin, Office of, 203.
Confirma hoc, Antiphon, 207.
Confitebor, Ps. 137, 2d Tone, 185.
Confiteor, 94.
Consecration of Bishops, Chants for, 208.
Consecration of the Holy Oils, Chants for, 210.
Convertere, Domine, Antiphon, 189.
Creator alme, Hymn, 120.
Credo, 92.
Crudelis Herodes, Hymn, 120.
Cum Angelis, Antiphon, 135.
Custodes hominum, Hymn 124.
Decora lux, Hymn, 126.
Degrees of the Scale, 11.
De profundis, Ps. 129, 7th Tone, 184.
Deus in adjutorium, 69.
Deus in sancto, Antiphon, 210.
Deus tuorum militum, Hymn, 123. (twice.)
Diapason, or Octave, 29.
Dilexi, quoniam, Ps 114, 2d Tone, 183.
Director, or leader, necessary in a choir, 99; his duties, 117.
Directorium Chori, notice of, 5, *Note*.
Dirige Domine, Antiphon, 180.
Divinum auxilium, 79.
Dominant of a tone, what it is, 34.
Dominants of the *Eight Tones*, 42.
Domine, Deus meus, Ps. 7, 8th Tone, 190.
Domine, labia mea, 84.
Domine, ne in furore, Ps. 6, 8th Tone, 189.
Dominus custodit te, Antiphon, 184.
Dominus det nobis, etc., 79.
Dominus vobiscum, how always sung, except at the *Preface* of the Mass, and Prayers like it, 75.
Dorian, or 1st Tone, 35, 108.

Ecce lignum, Antiphon, 155.
Ecce quam bonum, Ps. 132, 2d Tone, 208.
Ecclesiastics, not excusable for entirely neglecting the study of Chant, 97, *Note* 2.
Ego sum resurrectio, Antiphon, 182.
Egregie Doctor, Hymn, 126.
Epistle, how sung, 90.
Et cum spiritu tuo, how sung, 75.
Execution of Chant, 97.

Exercises on Intervals, 30.
Exultet orbis, Hymn, 123.
Exurge, Domine, 176.

Ferial Intonations of the Psalms, 49.
Feria quinta in Cœna Domini, (Holy Thursday,) Office of, 141.
Feria sexta in Parasceve, (Good Friday,) Matins of, 149; Morning Office of, 154.
Festival Intonations of the Psalms, 46.
Fidelium animæ, 78.
Fifth, 26.
Fifths, exercises on, 32.
Final of a Tone, 15, 34.
Finals of the *Eight Tones*, 42.
Firmetur manus tua, Antiphon, 208.
First Tone, Roman practice with regard to, 50.
Flat, 17.
Flectamus genua, 154.
Fortem virili, Hymn, 123.
Forty Hours' Exposition of the Most Holy Sacrament, 165.
Fourth, 25.
Fourths, Exercises on, 31
Fourth Tone, Roman practice with regard to, 50.

Gamut, or Scale, 14.
Gloria in excelsis, 90.
Gloria, laus, etc., Hymn, 136.
Gloria Patri at the *Introit*, the *Eight Tones* for, 44.
Gloria Patri, after the Psalms of the Office, how sung, 50.
Good Friday, Matins of, 149; Morning Office of, 154.
Gospel, how sung, 91.
Guide, 11.

Hæc dies, Antiphon, 121.
Harmonies used in accompanying Roman Chant, 106.
Harmonies of cadences of the Phrygian Tones, 110, *Note*.
Hei mihi, Antiphon, 184.
Holy Saturday, Matins of, 156; Morning Office of, 161; Vespers of, *ibid.*
Holy Thursday, Matins of, 141; at the Procession, 148.
Holy Week, Chants for, 133.
Hosanna Filio David, Antiphon, 133.
Humiliate capita vestra, 94.
Hymn at Vespers, how sung, 71.
Hymns at Vespers, Tones of, 119.
Hypo-Æolian, or ancient 10th Tone, 38, 39.
Hypo-Dorian, or 2d Tone, 35, 109.
Hypo-Ionian, or ancient 12th Tone, 39.
Hypo-Lydian, or 6th Tone, 36, 113.
Hypo-Mixolydian, or 8th Tone, 37, 115.
Hypo-Phrygian, or 4th Tone, 36, 111.

In exitu, Ps. 113, Tone of, 48.
Ingrediente Domino, Responsory, 137.
In monte Oliveti, 133.
In Paradisum, Antiphon, 181.
Intervals, 21.
" Exercises on, 30.
Intonations of the Psalms, 43.
" " Canticles, 58.
Ionian, or ancient 11th Tone, 38, 39.
Iste Confessor, Hymn, 124.
Ite Missa est, 95.

Jam sol recedit, Hymn, 122.
Jesu corona virginum, Hymn, 123.
Jesu dulcis memoria, Hymn, 120.
Jesu Redemptor, Hymn, 120.
Jube Domne benedicere, 85.

Lamentations of Jeremias, for Good-Friday, 156; for Holy-Thursday, 149; for Wednesday in Holy Week, 141.
Laudate Dominum, Ps. 116, 6th Tone, 162.
Laus tibi Christe, how sung, 92.
Laus tibi Domine, Rex, etc., 69.
Levavi oculos, Ps. 120, 2d Tone, 184.
Lesson, manner of singing, 86.
Libera me, Responsory, 180.
Litany of the B. V. M., No. 1, 216; No. 2, 218.
Litany of the Saints, 166, 221.
Little Chapter, 70.
Lucis Creator, Hymn, 119.
Lumen ad revelationem, Antiphon, 175.
Lumen Christi, 161.
Lydian, or 5th Tone, 36, 112.

Magnificat, how sung, and Intonations of, 58.
Martinæ celebri, Hymn, 124.
Martyr Dei Venantius, Hymn, 121.
Mass, Intonations of, 88.
Mass, manner of playing the organ at, 103.
Mass No. 1, 193; No. 2, 197; No. 3, (*Requiem*,) 200.
Matins, Chants at, 84.
Matins of the Dead, 187.
Matins, manner of playing the organ at, 102.
Miris modis, Hymn, 127.
Miscellaneous Chants, 213.
Miserere, Ps. 50, 1st Tone, 225.
Mixolydian, or 7th Tone, 36, 114.
Mixture of Clefs, 13.
" " Tones, 37.
Mode, or Tone, see *Tone*.
Monosyllables, how sung in certain of the Psalm-tones, 52; how in Lessons and Prophecies, 86; how in the Little Chapter, 71.

Natural, its use, 17; its positions, 20.
Ne quando rapiat, Antiphon, 191.
Nos qui vivimus, Antiphon, 39.
Notes, 10.
Nunc dimittis, Canticle, 8th Tone, 175.

Obtulerunt pro eo, Antiphon, 177.
Occurrunt turbæ, Antiphon, 135.
Octave, or Diapason, 29.
Office, Divine, of the, 69.
Office of the Dead, 183.
Oleum infirmorum, etc., 210.
Omne quod dat mihi, Antiphon, 186.
O quot undis, Hymn, 125.
O Redemptor, 210.
Oremus dilectissimi, Prayers, 154.

Organ, when it must be played, 100; how it must be played, 104.
Organist, hints to, concerning his qualifications, duties, etc., 100.
Organ-playing, remarks concerning the style of, 104.
O sacrum convivium, Antiphon, 228.
O salutaris Hostia, 131.

Palm-Sunday, Chants for, 133.
Pange lingua, Hymn, 125, 148.
Passion of our Lord, how sung, 137.
Pater noster, before *Lessons*, 85.
" " (at *Mass*,) Responses before and after, 93.
Pauses, or Bars, 11.
Pauses, to be observed in singing, 98.
Pax Domini, 93.
Phrygian, or 3d Tone, 36, 110.
Pitch, in singing, dependent on circumstances, 107, 117.
Pitch, in singing the Psalms, 51, 116.
Placare, Christe, Hymn, 120.
Placebo Domino, Antiphon, 183.
Pontifical Benediction, 79.
" Functions, Chants for, 207.
Prayer, festival intonation of, 74; ferial intonation of, 75.
Preface of the Mass, Solemn Versicles and Responses at, 92; Versicles and Responses in Masses of the Dead, etc., 93.
Procedamus in pace, 135.
Procession of the Blessed Sacrament, 165.
Procession on the Feast of the Purification, 175.
Procession on Palm-Sunday, 135.
Prophecy, how sung, 87.
Psalms at the *Introit*, intonations of, 43.
Psalms, manner of singing, 49.
" of the *Office*, festival intonations of, 46; ferial intonations, 49.
Pueri Hebræorum, Antiphon, 134.

Quicumque Christum, Hymn, 122.
Quodcumque in orbe, Hymn, 127.

Reduction of Tones, 41.
Regem cui omnia, Invitatory, 187.
Regina cœli, 82.
Requiem Mass, 200.
Requiescant in pace, at Mass and Vespers of the Dead, 96.
Respiration, in singing, 98.
Responses at *Preface*, *Pater noster*, etc., 92.
Rex gloriose Martyrum, Hymn, 123.

Sabbato Sancto, (Holy Saturday,) Matins of, 156; Morning Office of, 161; Vespers of, *ibid.*
Salutis humanæ sator, Hymn, 122.
Salve Regina, 83.
Sanctorum meritis, Hymn, 124.
Sanctus, at Blessing of Palms, 134.
Scale, or Gamut, of the, 14.
Scales of the *Eight Tones*, 35.
Second, 22.
Seconds, Exercises on, 30.
Semitone, or Minor Second, 22.
Seventh, 28.
Sharp, 17, 19.
Si iniquitates, Antiphon, 184.
Singers, remarks concerning, 97.
Sixth, 27.
Sixths, Exercises on, 32.
Species of Tones, Intervals, etc., 23.
Stabat Mater, as sung in Rome, 227.
Staff, 11.
Subvenite Sancti Dei, 179.
Sub tuum præsidium, 216, 220.
Syllable, final, of Hebrew and indeclinable words, sung, under certain circumstances, like monosyllables. See *Monosyllable*.
Syllables, *Do, Re, Mi, Fa*, etc., 10.

Tantum ergo, 132.
Te Deum, Ambrosian, 127; as sung in Rome, 213; when sung at Benediction, 132, *Note*.
Te Joseph celebrent, Hymn, 124.
Third, 23.
Thirds, Exercises on, 37.
Time, or movement of the various chants, 98.
Tone, or Major Second, 23.
Tone, or Mode, 34.
Tones, *Authentic* and *Plagal*, 34, 35; *commixed* and *mixed*, 37; *imperfect* and *perfect*, *ibid*; *regular* and *irregular*, 38.
Tones, the *Eight*, character of, 42.
" " for the Psalms, 46.
" Reduction of, 41; transposition of, 40.
Tristes erant Apostoli, Hymn, 123.
Tritone, 25.
Turba multa, Antiphon, 135.

Unguentum in capite, Antiphon, 208.
Unison, 21.
Ut queant laxis, Hymn, 124.

Veni Creator, Hymn, 122, 207.
Venite exultemus, Ps. 94, 187.
Verba mea, Ps. 5, 7th Tone, 189.
Versicles, how sung, 72; how in *Holy Week*, etc., 84.
Vespere autem, Antiphon, 162.
Vespers, of the Dead, 183; of Holy Saturday, 161.
Vespers, Order of, 69; manner of playing the organ at, 102.
Vexilla Regis, Hymn, 121, (twice,) 122, 155.
Viderunt te aquæ, Ps. 76, 8th Tone, 210.
Vidi aquam, 89.
Vox Domini, Antiphon, 209.